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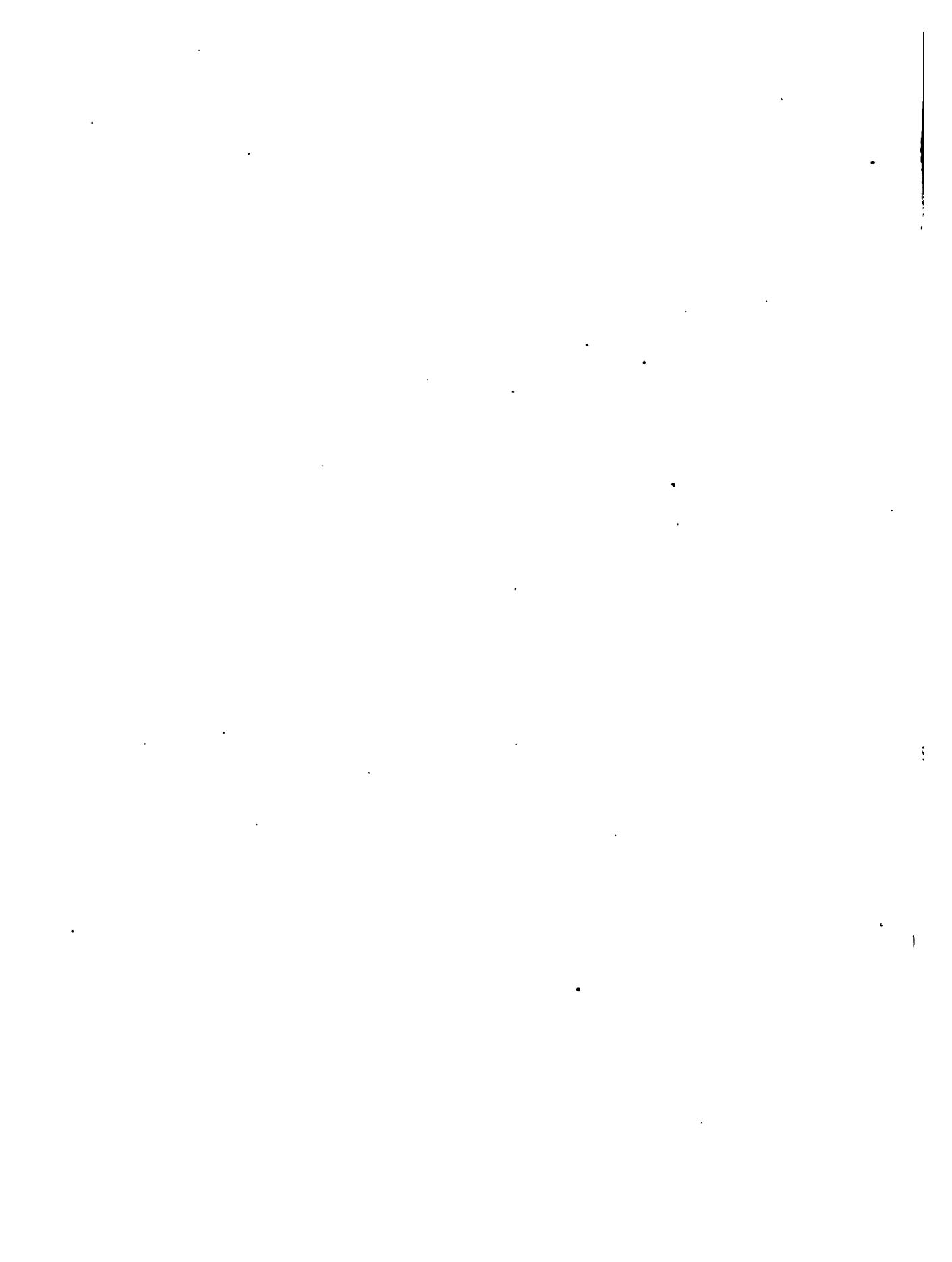
III, IV-

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THE
CECILIAN SERIES
OF
STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

BOOK III.—FOR UNCHANGED VOICES.

WITH ADDED NOTES FOR BASSES AND TENORS.

COMPRISING:

STUDY IN TUNE AND TIME, PART-SONGS AND CHORUSES, OCCASIONAL,
PATRIOTIC, AND SACRED SELECTIONS.

ADAPTED TO THE USE OF SCHOOLS AND CHORUSES



SILVER, BURDETT & COMPANY, PUBLISHERS.

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Eduard Fuchs, 74, 5412

III, IV

THE
CECILIAN SERIES OF STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

Book I.—For One Voice.

Book II.—For Soprano and Alto Voices.

*Book III.—For Unchanged Voices. With Added Notes for
Basses and Tenors.*

Book IV.—For Mixed Voices.

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TYPOGRAPHY BY
J. FRANK GILES, BOSTON, U.S.A.

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PREFACE.

IN most schools, especially in grades below the ordinary High School, there are found more or less changes in the voices of the students. Basses and occasional tenors of low range make their appearance. Such basses and tenors have not heretofore received the attention that they deserve; and as they have rarely been provided with music especially designed for them, an interval in their singing, of longer or shorter duration, has occurred, owing to their inability to read the notes of the F clef. This interval of rest renders such singers indifferent to the practice of singing, and has proved afterwards to be a serious obstacle in the High School work. Want of skill and timidity have brought them almost into the position of opponents to singing.

To provide against such an interval in the practice of singing has been one of the leading motives in the preparation of Book III. of the **CECILIAN SERIES OF STUDY AND SONG**. It will be noticed that help has been provided through the means of special notes in most of the exercises and in many of the songs. These notes are generally duplicates of the notes of the alto, and are easily learned; indeed, they are nearly always in the progressive order of difficulty.

The editor deems it hardly necessary to explain the licenses in composition that have been taken in the added notes, going as they do from really three-part writing to occasional work in complete four-part harmony. It will be sufficient to state that the parts for the first and second sopranos and the alto are complete, undisturbed, and independent; that the part for the bass or low tenor is simply to give employment to those who wish to sing, but who would otherwise have no representation in the score. In this way, singing by any number, large or small, will cause no harm or disturbance. It will also be seen that having a part provided which weak and changing voices can use easily and without fear of harm, many such pupils—indeed, most of them—will be likely to continue singing,—a matter of great advantage to them when the voices become established, for the habit of singing will have been maintained uninterrupted.

The appropriate exercises in tune and time-work are given notations in all the commonly used keys, nine in number. The work in time may be done with or without

the use of time names as may be preferred, though their use is strongly recommended. Students so trained are enabled to solve all problems in this direction, unaided by teachers, after they leave school.

The editor would strongly urge the use of a pendulum in order to impress upon each singer a feeling for mensural accents, and he feels confident that if this outside work is followed thoroughly by the singers, the old troubles experienced in "keeping time" will entirely disappear. It is believed that the question of keeping time surpasses in difficulty that of singing the notes.

It will, of course, be seen that a constant effort should be made to acquire a free and elastic movement, but such movement can only result after a rigid regularity has been gained. The movement should be appropriately varied in rapidity, and the necessary range will be found to be a wide one. Some suggestions in accent, movement, and expression will be found, which, it is hoped, will make the study more interesting. As the voice parts are largely melodic, the attention in *reading* should be strongly fixed upon the successive notes. In this way, the resulting harmony will be found to be varied, while each part is comparatively easy of execution.

A glossary of the words and signs to be found in the music has been prepared, and an index of the studies, showing the keys, time signatures, and chromatic difficulties, which will be found valuable to both teachers and singers.

The music of the songs and exercises has been carefully prepared, and it is hoped that it will prove to be in every way valuable. Thorough work is necessary, for the more perfect the execution, the more lasting and instructive will be the result.

That this volume may prove helpful in its place and be approved by all students and lovers of music, is the earnest wish of the editor.

The time names referred to in this preface are carefully set out in the "Outline of Study to accompany the Readers and Charts," of the NORMAL MUSIC COURSE, published by SILVER, BURDETT AND COMPANY.

BOSTON, July, 1892.

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- | | |
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THE
Cecilian Series of Study and Song

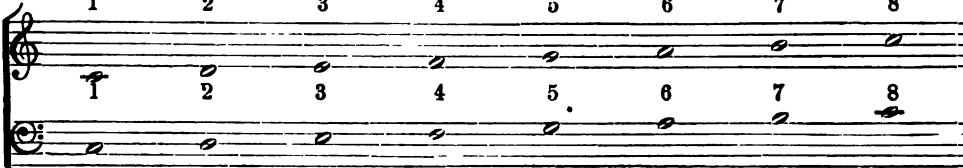
BOOK III.

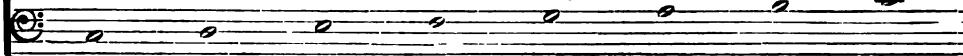
PART I.

PREPARATORY STUDIES.

KEY OF C.

THE DIATONIC SCALE.

The G Clef. 

The F Clef. 

THE CHROMATIC SCALE.

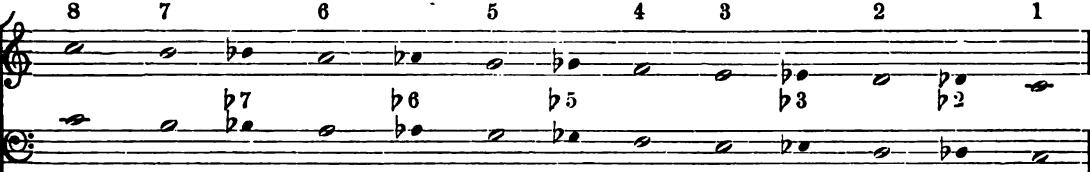
The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

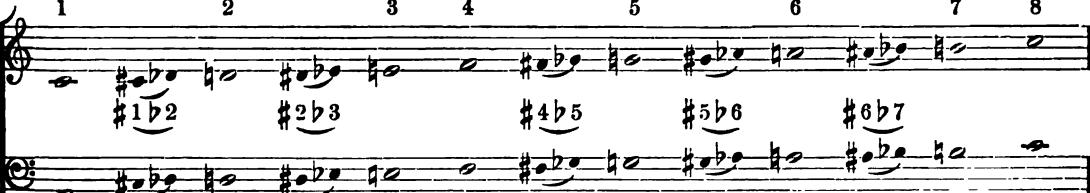
Ascending.



Descending.

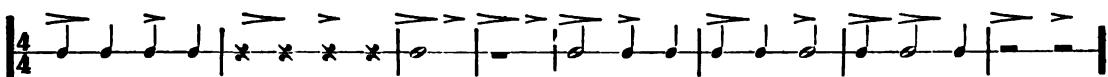
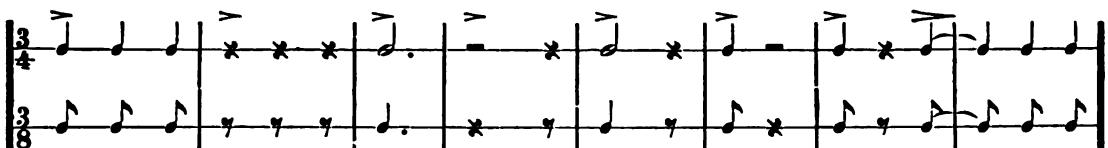
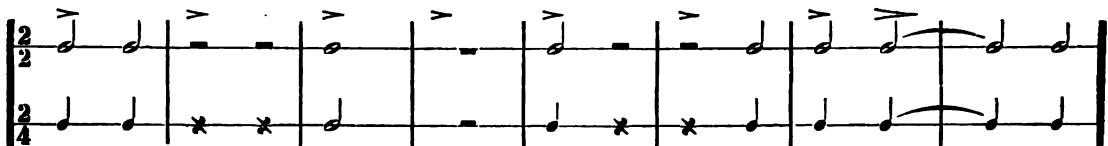


THE ENHARMONIC SCALE.



EXERCISES IN TIME.

Each measure may be taken as an exercise, except when several measures are tied, in which cases practice them in combination.



EXERCISES.

1

SOPRANL.
L. II.

ALTO.

BASS.

The musical score consists of three staves. The top staff is for Soprano (L. II.), the middle staff for Alto, and the bottom staff for Bass. All staves are in common time (indicated by a 'C'). The soprano staff has a key signature of one sharp (F#). The alto staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music consists of a series of eighth-note chords and single notes, primarily in the treble and bass clefs.

The page contains nine musical exercises, numbered 2 through 10, arranged in three columns of three. Each exercise consists of two staves of music, one for the treble clef (G-clef) and one for the bass clef (C-clef). The music is written in common time (indicated by a '2' over the clef). The exercises involve various note values and rests, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines. Exercise 2 starts with eighth-note chords. Exercise 3 includes sixteenth-note patterns. Exercise 4 features sustained notes with grace notes. Exercise 5 shows eighth-note chords with a fermata over the first note. Exercise 6 includes eighth-note chords with a grace note. Exercise 7 features eighth-note chords with a fermata over the first note. Exercise 8 includes eighth-note chords with a grace note. Exercise 9 features eighth-note chords with a fermata over the first note. Exercise 10 includes eighth-note chords with a grace note.

10

11

12

13

14

EXERCISES AND STUDIES.

11

15

Musical score for Exercise 15, featuring three staves. The top staff is in common time (indicated by '3') and common key (indicated by '4'). The middle staff is also in common time and common key. The bottom staff is in common time and common key. The score consists of six measures. Measure 1: The first two notes are quarter notes, followed by a eighth note 'x' and a sixteenth note 'x'. Measures 2-3: The pattern continues with eighth notes 'x' and sixteenth notes 'x'. Measure 4: The pattern continues with eighth notes 'x' and sixteenth notes 'x'. Measure 5: The pattern continues with eighth notes 'x' and sixteenth notes 'x'. Measure 6: The pattern continues with eighth notes 'x' and sixteenth notes 'x'.

16

Musical score for Exercise 16, featuring three staves. The top staff is in common time (indicated by '3') and common key (indicated by '4'). The middle staff is also in common time and common key. The bottom staff is in common time and common key. The score consists of six measures. Measure 1: The first two notes are eighth notes 'x' and 'x'. Measures 2-3: The pattern continues with eighth notes 'x' and 'x'. Measure 4: The pattern continues with eighth notes 'x' and 'x'. Measure 5: The pattern continues with eighth notes 'x' and 'x'. Measure 6: The pattern continues with eighth notes 'x' and 'x'.

17

Musical score for Exercise 17, featuring three staves. The top staff is in common time (indicated by '3') and common key (indicated by '4'). The middle staff is also in common time and common key. The bottom staff is in common time and common key. The score consists of six measures. Measure 1: The first two notes are eighth notes 'x' and 'x'. Measures 2-3: The pattern continues with eighth notes 'x' and 'x'. Measure 4: The pattern continues with eighth notes 'x' and 'x'. Measure 5: The pattern continues with eighth notes 'x' and 'x'. Measure 6: The pattern continues with eighth notes 'x' and 'x'.

18

Musical score for Exercise 18, featuring three staves. The top staff is in common time (indicated by '3') and common key (indicated by '4'). The middle staff is also in common time and common key. The bottom staff is in common time and common key. The score consists of six measures. Measure 1: The first two notes are eighth notes 'x' and 'x'. Measures 2-3: The pattern continues with eighth notes 'x' and 'x'. Measure 4: The pattern continues with eighth notes 'x' and 'x'. Measure 5: The pattern continues with eighth notes 'x' and 'x'. Measure 6: The pattern continues with eighth notes 'x' and 'x'.

19

Musical score for page 19. The score consists of three staves. The top staff is in common time with a key signature of one sharp. The middle staff is also in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. The lyrics "Lä lä lä lä lä lä lä lä" are written below the staves.

20

Musical score for page 20. The score consists of three staves. The top staff is in common time with a key signature of one sharp. The middle staff is also in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp.

21

Musical score for page 21. The score consists of three staves. The top staff is in common time with a key signature of one sharp. The middle staff is also in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp.

22

Musical score for page 22. The score consists of three staves. The top staff is in common time with a key signature of one sharp. The middle staff is also in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp.

23

Musical score for Exercise 23, consisting of three staves. The first staff is in treble clef, G major, 4/4 time. It starts with a rest followed by a dotted half note. The second staff is also in treble clef, G major, 4/4 time, starting with a dotted half note. The third staff is in bass clef, C major, 4/4 time, starting with a dotted half note. All staves end with a double bar line and repeat signs.

24

Musical score for Exercise 24, consisting of three staves. The first staff is in treble clef, G major, 4/4 time, featuring eighth-note chords. The second staff is also in treble clef, G major, 4/4 time, with eighth-note chords. The third staff is in bass clef, C major, 4/4 time, with eighth-note chords. All staves end with a double bar line and repeat signs.

25

Musical score for Exercise 25, consisting of three staves. The first staff is in treble clef, G major, 4/4 time, with eighth-note chords. The second staff is also in treble clef, G major, 4/4 time, with eighth-note chords. The third staff is in bass clef, C major, 4/4 time, with eighth-note chords. All staves end with a double bar line and repeat signs.

26 See Chromatic Scale.

Musical score for Exercise 26, consisting of three staves. The first staff is in treble clef, G major, 2/4 time, with eighth-note chords. The second staff is also in treble clef, G major, 2/4 time, with eighth-note chords. The third staff is in bass clef, C major, 2/4 time, with eighth-note chords. The score includes a key signature change from G major to F# major at the beginning of the second measure of each staff. Measures 3 and 4 show a return to G major. Measures 5 and 6 show a return to F# major. Measures 7 and 8 show a return to G major. Measures 9 and 10 show a return to F# major. Measures 11 and 12 show a return to G major. Measures 13 and 14 show a return to F# major. Measures 15 and 16 show a return to G major. Measures 17 and 18 show a return to F# major. Measures 19 and 20 show a return to G major. Measures 21 and 22 show a return to F# major. Measures 23 and 24 show a return to G major. Measures 25 and 26 show a return to F# major. Measures 27 and 28 show a return to G major. Measures 29 and 30 show a return to F# major. Measures 31 and 32 show a return to G major. Measures 33 and 34 show a return to F# major. Measures 35 and 36 show a return to G major. Measures 37 and 38 show a return to F# major. Measures 39 and 40 show a return to G major. Measures 41 and 42 show a return to F# major. Measures 43 and 44 show a return to G major. Measures 45 and 46 show a return to F# major. Measures 47 and 48 show a return to G major. Measures 49 and 50 show a return to F# major. Measures 51 and 52 show a return to G major. Measures 53 and 54 show a return to F# major. Measures 55 and 56 show a return to G major. Measures 57 and 58 show a return to F# major. Measures 59 and 60 show a return to G major. Measures 61 and 62 show a return to F# major. Measures 63 and 64 show a return to G major. Measures 65 and 66 show a return to F# major. Measures 67 and 68 show a return to G major. Measures 69 and 70 show a return to F# major. Measures 71 and 72 show a return to G major. Measures 73 and 74 show a return to F# major. Measures 75 and 76 show a return to G major. Measures 77 and 78 show a return to F# major. Measures 79 and 80 show a return to G major. Measures 81 and 82 show a return to F# major. Measures 83 and 84 show a return to G major. Measures 85 and 86 show a return to F# major. Measures 87 and 88 show a return to G major. Measures 89 and 90 show a return to F# major. Measures 91 and 92 show a return to G major. Measures 93 and 94 show a return to F# major. Measures 95 and 96 show a return to G major. Measures 97 and 98 show a return to F# major. Measures 99 and 100 show a return to G major.

27

A musical score consisting of four staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The second staff uses a treble clef and a common time signature. The third staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measures 1-4 are shown, with measure 4 ending on a double bar line.

28

A handwritten musical score consisting of three staves. The top staff uses a treble clef, has a key signature of two sharps, and a time signature of 2/2. It contains six measures of music. The middle staff uses a treble clef, has a key signature of one sharp, and a time signature of 2/2. It contains five measures of music. The bottom staff uses a bass clef, has a key signature of one sharp, and a time signature of 2/2. It contains five measures of music.

29

EXERCISES AND STUDIES.

15

30

31

EXERCISES IN TIME.

THE DIVIDED (HALF) PULSATION.

The musical score consists of four staves of divided pulsation exercises. The top two staves are in 2/2 time, and the bottom two are in 2/4 time. The exercises involve complex patterns of eighth and sixteenth notes with vertical bar lines dividing the measures into halves. The notation uses a combination of vertical stems and horizontal stems to indicate different pulse divisions.

KEY OF G.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

1 2 3 4 5 6 7 8

BASS.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

32

Musical score for Exercise 32, consisting of three staves of music. The first two staves are in common time (indicated by a '4') and G major (indicated by a '2'). The third staff begins with a dotted quarter note followed by a common time signature ('4'). The music consists of eighth-note patterns and sustained notes.

33

Musical score for Exercise 33, consisting of three staves of music. The first two staves are in common time (indicated by a '4') and G major (indicated by a '2'). The third staff begins with a dotted quarter note followed by a common time signature ('4'). The music includes eighth-note patterns and sustained notes.

34

Musical score for Exercise 34, consisting of three staves of music. The first two staves are in common time (indicated by a '4') and G major (indicated by a '2'). The third staff begins with a dotted quarter note followed by a common time signature ('4'). The music includes eighth-note patterns and sustained notes.

36

The musical score consists of three systems of music, each with three staves. Measure 36 starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with various dynamics like 'x' and 'p'. The bass staff has a bass clef and a common time signature. The alto staff has a C-clef and a common time signature. Measure 36 ends with a dynamic instruction 'cres e rall.' followed by a forte dynamic 'f'. Measure 37 begins with a treble clef, one sharp key signature, and common time. It contains eighth-note patterns with dynamics like 'p' and 'f'. Measures 36 and 37 are separated by a vertical bar line. Measure 38 begins with a treble clef, one sharp key signature, and common time. It contains eighth-note patterns with dynamics like 'p' and 'f'. Measures 37 and 38 are separated by a vertical bar line.

37

38

EXERCISES AND STUDIES.

19

38

39

Treble Clef, Key Signature of one sharp, 2/4 Time Signature.

Treble Clef, Key Signature of one sharp, 2/4 Time Signature.

Bass Clef, Key Signature of one sharp, 2/4 Time Signature.

Treble Clef, Key Signature of one sharp, 2/4 Time Signature.

Bass Clef, Key Signature of one sharp, 2/4 Time Signature.

cres. e rall. **f**

cres. e rall. **f**

40

Musical score page 10, measures 1-6. The score consists of six staves, each with a key signature of one sharp (F#) and a common time signature. Measure 1: Bassoon 1 and Bassoon 2 play eighth notes. Measure 2: Bassoon 1 and Bassoon 2 play eighth notes. Measure 3: Bassoon 1 and Bassoon 2 play eighth notes. Measure 4: Bassoon 1 and Bassoon 2 play eighth notes. Measure 5: Bassoon 1 and Bassoon 2 play eighth notes. Measure 6: Bassoon 1 and Bassoon 2 play eighth notes. Measures 7-12: Bassoon 1 and Bassoon 2 play eighth notes. Measures 13-18: Bassoon 1 and Bassoon 2 play eighth notes. Measures 19-24: Bassoon 1 and Bassoon 2 play eighth notes. Measures 25-30: Bassoon 1 and Bassoon 2 play eighth notes. Measures 31-36: Bassoon 1 and Bassoon 2 play eighth notes. Measures 37-42: Bassoon 1 and Bassoon 2 play eighth notes. Measures 43-48: Bassoon 1 and Bassoon 2 play eighth notes. Measures 49-54: Bassoon 1 and Bassoon 2 play eighth notes. Measures 55-60: Bassoon 1 and Bassoon 2 play eighth notes.

41

dim. e rall. a tempo.

dim. e rall. a tempo.

42

43

EXERCISES AND STUDIES.

21

A musical score for three staves, labeled '44' at the top left. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music consists of six measures. The first measure starts with a half note followed by a quarter note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure has a half note followed by a quarter note.

45 *Con moto.*

46

Sostenuto.

Moderato

Presto

47

Musical score for three staves, measures 48-50. The score consists of three staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 48 begins with eighth-note chords in the treble and bass staves, followed by eighth-note patterns in the middle staff. Measure 49 starts with a dynamic *p*, featuring eighth-note chords in the treble and bass staves, with sixteenth-note patterns in the middle staff. Measure 50 concludes with a dynamic *p*, showing eighth-note chords in all three staves. The vocal line includes the lyrics "dim e rall."

50

Musical score for Exercise 50. The score consists of three staves. The top staff is in common time, G major, with a key signature of one sharp. It features a series of eighth-note chords followed by sixteenth-note patterns. The middle staff is also in common time and G major, with a key signature of one sharp. It contains eighth-note chords and sixteenth-note patterns. The bottom staff is in common time, A major, with a key signature of two sharps. It shows eighth-note chords and sixteenth-note patterns. Measure numbers 50 are indicated above each staff. Performance markings include a greater than sign (>) over the first two measures of the top staff, a brace under the middle staff, and an asterisk (*) at the end of the third measure of the bottom staff.

51

Musical score for Exercise 51. The score consists of three staves. The top staff is in common time, G major, with a key signature of one sharp. It features eighth-note chords and sixteenth-note patterns. The middle staff is also in common time and G major, with a key signature of one sharp. It contains eighth-note chords and sixteenth-note patterns. The bottom staff is in common time, A major, with a key signature of two sharps. It shows eighth-note chords and sixteenth-note patterns. Measure numbers 51 are indicated above each staff. Performance markings include a brace under the middle staff and an asterisk (*) at the end of the third measure of the bottom staff.

Musical score for Exercise 52. The score consists of three staves. The top staff is in common time, G major, with a key signature of one sharp. It features eighth-note chords and sixteenth-note patterns. The middle staff is also in common time and G major, with a key signature of one sharp. It contains eighth-note chords and sixteenth-note patterns. The bottom staff is in common time, A major, with a key signature of two sharps. It shows eighth-note chords and sixteenth-note patterns. Measure numbers 52 are indicated above each staff. Performance markings include a brace under the middle staff and an asterisk (*) at the end of the third measure of the bottom staff.

52

Musical score for Exercise 52. The score consists of three staves. The top staff is in common time, G major, with a key signature of one sharp. It features eighth-note chords and sixteenth-note patterns. The middle staff is also in common time and G major, with a key signature of one sharp. It contains eighth-note chords and sixteenth-note patterns. The bottom staff is in common time, A major, with a key signature of two sharps. It shows eighth-note chords and sixteenth-note patterns. Measure numbers 52 are indicated above each staff. Performance markings include a brace under the middle staff and an asterisk (*) at the end of the third measure of the bottom staff.

53

54

Allegro.

dim e rall. *a tempo.*

55
Allegro.

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has a key signature of one sharp. The tempo is marked as *Allegro*. The music is divided into measures by vertical bar lines. The notes are represented by dots or dashes, and some notes have stems pointing up or down. There are several rests indicated by vertical dashes. The dynamic *f* (fortissimo) is marked below the bass staff in the middle section.

56

A musical score page featuring three staves. The top staff is for the Violin, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, primarily consisting of eighth-note chords and eighth-note pairs. The middle staff is for the Cello, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music, with the first measure being a rest and the subsequent measures showing eighth-note patterns. The bottom staff is for the Double Bass, starting with a bass clef, a key signature of one sharp, and a common time signature. It contains four measures of music, with the first measure being a rest and the subsequent measures showing eighth-note patterns.

EXERCISES IN TIME.

A musical score consisting of two staves. The top staff is in 6/4 time and the bottom staff is in 6/8 time. Both staves feature eighth-note patterns with various slurs and grace notes. The music includes measures with sixteenth-note figures and rests.

KEY OF D.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

BASS.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

Descending.

THE ENHARMONIC SCALE.

EXERCISES AND STUDIES.

27

57



58



59



60

This musical score consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 60 starts with a whole rest followed by eighth-note patterns. Measure 61 begins with eighth-note patterns, followed by sixteenth-note patterns, and concludes with a dynamic instruction 'a'. Measure 62 continues with eighth-note patterns, some marked with an asterisk (*).

61

62

63
Allegro.

64



65



66



67

68

69

70

71

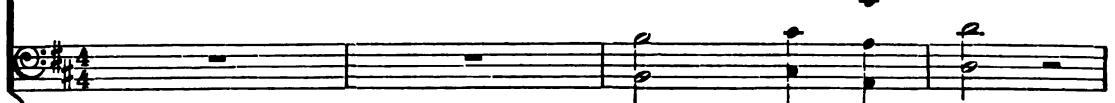


72



73





KEY OF F.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

#1 #2 #4 #5 #6

Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b4 b3 b2

b7 b6 b5 b4 b3 b2

THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

EXERCISES IN TIME.

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.



77

The first staff is in 2/4 time, treble clef, with a tempo marking of 77. It features a series of eighth and sixteenth notes with slurs and grace notes. The second staff is in 3/4 time, treble clef, with a tempo marking of 77. The third staff is in 2/4 time, bass clef, with a tempo marking of 77. Both the second and third staves include dynamic markings such as a crescendo and decrescendo.

78

79

Lä lä lä lä lä lä lä lä lä lä lä lä

Lä lä lä lä lä lä la lä lä lä lä lä lä

80

81

82

83

84

85
Marcato.

EXERCISES AND STUDIES.

87

86

Musical score for Exercise 86, consisting of three staves in 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns with various rests and grace notes indicated by 'x' marks. Measures 1-4: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 5-6: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 7-8: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 9-10: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest.

87

Musical score for Exercise 87, consisting of three staves in 3/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns with various rests and grace notes indicated by 'x' marks. Measures 1-2: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 3-4: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 5-6: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 7-8: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest.

88

Musical score for Exercise 88, consisting of three staves in 2/2 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns with various rests and grace notes indicated by 'x' marks. Measures 1-2: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 3-4: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 5-6: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 7-8: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest.

89

Musical score for Exercise 89, consisting of three staves in 4/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns with various rests and grace notes indicated by 'x' marks. Measures 1-2: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 3-4: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 5-6: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest. Measures 7-8: Treble staff has eighth-note pairs followed by a rest; Alto staff has eighth-note pairs followed by a rest; Bass staff has eighth-note pairs followed by a rest.

90

The musical score consists of two systems of music. The first system, measure 90, starts with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). It features three staves: the top staff has eighth-note chords; the middle staff has eighth-note patterns with 'x' marks; and the bottom staff has eighth-note patterns with 'x' marks. Measure 90 ends with a repeat sign and a bass clef. The second system, measure 91, begins with a bass clef, a key signature of one flat, and a time signature of common time. It contains three staves: the top staff is labeled 'Leggiero e piano.' and 'Sostenuto.'; the middle staff has eighth-note patterns with 'x' marks; and the bottom staff has eighth-note patterns with 'x' marks. Measures 90 and 91 are connected by a vertical brace.

91 *Leggiero e piano.*
Sostenuto.

The continuation of the musical score consists of six staves of music, each starting with a bass clef and a key signature of one flat. The first four staves are identical, featuring eighth-note patterns with 'x' marks. The fifth staff begins with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat.

92

The sheet music consists of six staves of musical notation, each starting with a treble clef. The first three staves are in common time (indicated by a 'C'), while the last three are in 6/8 time (indicated by a '6/8'). The key signature changes throughout the piece, starting with one sharp (F#) and then alternating between no sharps or flats and two sharps (G major). The music includes various note values such as eighth and sixteenth notes, and features dynamics like accents and slurs. Measure numbers are present at the beginning of each staff.

KEY OF B \flat .

THE DIATONIC SCALE.

SOPRANO.—ALTO.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

Descending.

THE ENHARMONIC SCALE.



96

Alla marcia.

Musical score for page 42, measures 96-98. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The middle staff uses a bass clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 96 starts with a half note followed by eighth notes. Measure 97 starts with a half note followed by eighth notes. Measure 98 starts with a half note followed by eighth notes.

97

Continuation of the musical score for page 42, measures 97-98. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The middle staff uses a bass clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 97 starts with a half note followed by eighth notes. Measure 98 starts with a half note followed by eighth notes.

98

Continuation of the musical score for page 42, measures 97-98. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The middle staff uses a bass clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 97 starts with a half note followed by eighth notes. Measure 98 starts with a half note followed by eighth notes.

EXERCISES AND STUDIES.

43

A musical score for three staves, page 99. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The time signature is common time. The music consists of measures 1 through 10. Measure 1: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 2: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 3: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 4: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 5: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 6: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 7: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 8: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 9: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D). Measure 10: Treble staff has eighth-note pairs (B, G), (D, A), (E, C), (F, D). Alto staff has eighth notes (G, E), (A, F), (B, G). Bass staff has eighth notes (D, B), (E, C), (F, D).

A musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by 'C'). Measure 100 begins with a half note on the fourth line of the soprano staff. The alto staff has a quarter note on the second line. The bass staff has a half note on the fifth line. The music continues with eighth notes and sixteenth-note patterns, including rests and various dynamic markings like 'x' and 'z'. Measure 100 concludes with a half note on the fourth line of the soprano staff.

101

pp

pp

p

dim.

102

Musical score for Exercise 102, consisting of three staves in 3/8 time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music features eighth-note patterns with various rhythmic markings like dots and dashes, and some notes are grouped by brackets. Measures 1 through 8 are shown.

103

Musical score for Exercise 103, consisting of three staves in 4/4 time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music features quarter notes and eighth-note patterns with various rhythmic markings. Measures 1 through 8 are shown.

104

Marcato.

Musical score for Exercise 104, consisting of three staves in 4/4 time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music features quarter notes and eighth-note patterns with various rhythmic markings, including a prominent eighth-note pattern in the first staff. Measures 1 through 8 are shown.

Continuation of the musical score for Exercise 104, consisting of three staves in 4/4 time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music continues the pattern established in Exercise 104, featuring quarter notes and eighth-note patterns with various rhythmic markings. Measures 9 through 16 are shown.

105

106

107

EXERCISES IN TIME.

THE TRIPLET.

KEY OF A.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

BASS.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

Descending.

THE ENHARMONIC SCALE.

108

109

110

111

Musical score for page 50, measures 111-112. The score consists of three staves. The top staff is in G major (two sharps) and common time. The middle staff is in G major (two sharps) and common time. The bottom staff is in C major (no sharps or flats) and common time. Measure 111 starts with a half note followed by eighth notes. Measure 112 starts with eighth notes followed by quarter notes.

112

Musical score for page 50, measures 112-113. The score consists of three staves. The top staff is in G major (two sharps) and common time. The middle staff is in G major (two sharps) and common time. The bottom staff is in C major (no sharps or flats) and common time. Measure 112 starts with eighth notes followed by quarter notes. Measure 113 starts with eighth notes followed by quarter notes.

113

Musical score for page 50, measures 113-114. The score consists of three staves. The top staff is in G major (two sharps) and common time. The middle staff is in G major (two sharps) and common time. The bottom staff is in C major (no sharps or flats) and common time. Measure 113 starts with eighth notes followed by quarter notes. Measure 114 starts with eighth notes followed by quarter notes.

114

Musical score for page 50, measures 114-115. The score consists of three staves. The top staff is in G major (two sharps) and common time. The middle staff is in G major (two sharps) and common time. The bottom staff is in C major (no sharps or flats) and common time. Measure 114 starts with eighth notes followed by quarter notes. Measure 115 starts with eighth notes followed by quarter notes.

EXERCISES AND STUDIES.

51

115

Musical score for Exercise 115 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Continuation of Exercise 115 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 5 through 8 are shown.

116

Musical score for Exercise 116 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Continuation of Exercise 116 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 5 through 8 are shown.

Continuation of Exercise 116 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Continuation of Exercise 116 in 3/8 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 5 through 8 are shown.

117

Musical score for Exercise 117 in 4/4 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Continuation of Exercise 117 in 4/4 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music includes various note heads and stems, some with 'x' marks, and rests. Measures 5 through 8 are shown.

118

119

KEY OF E♭.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

Descending.

THE ENHARMONIC SCALE.

120



121



122



123



124

Musical score for Exercise 124, consisting of four staves of music. The first staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'F#'). The second staff is in common time and has a key signature of one flat. The third staff is in common time and has a key signature of one flat. The fourth staff is in common time and has a key signature of one flat. The music consists of eighth and sixteenth note patterns, with some notes marked with a 'p' (piano) dynamic. The score concludes with a final note marked with an asterisk (*).

125

Musical score for Exercise 125, consisting of four staves of music. The first staff is in common time and has a key signature of one flat. The second staff is in common time and has a key signature of one flat. The third staff is in common time and has a key signature of one flat. The fourth staff is in common time and has a key signature of one flat. The music consists of eighth and sixteenth note patterns, with some notes marked with a 'p' dynamic. The score concludes with a final note marked with an asterisk (*).

126

Musical score for Exercise 126, consisting of four staves of music. The first staff is in common time and has a key signature of one flat. The second staff is in common time and has a key signature of one flat. The third staff is in common time and has a key signature of one flat. The fourth staff is in common time and has a key signature of one flat. The music consists of eighth and sixteenth note patterns, with some notes marked with an asterisk (*) or a 'p' dynamic. The score concludes with a final note marked with a 'q' dynamic.

127

Sostenuto.

1st time. 2nd time.

128



129

A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between two flats and one flat. The music includes dynamic markings "cres." and "dim." over specific measures.

130

A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between two flats and one flat. The music includes dynamic markings "cres." and "f" over specific measures.

A continuation of the musical score for Exercise 130, featuring three staves in common time and key signature of two flats. The music consists of eighth and sixteenth note patterns, with a dynamic marking "dim." over the final measure.

131

Musical score for page 58, section 131, featuring three staves of music in common time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music consists of eighth and sixteenth note patterns, with various dynamics and rests.

132

Musical score for page 58, section 132, featuring three staves of music in common time with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music includes eighth and sixteenth note patterns, with specific markings like asterisks (*) and sharp signs (♯).

KEY OF E.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

BASS.

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

Descending.

THE ENHARMONIC SCALE.

133



134



135



136



137



138



189

*a tempo.*

140



141

Musical score for Exercise 141, consisting of three staves. The top staff is in common time (indicated by '3') and has a key signature of two sharps. The middle staff is also in common time with a key signature of two sharps. The bottom staff is in common time with a key signature of one sharp. The music includes various note heads, some marked with an 'x' or a dot, and slurs.

142

Musical score for Exercise 142, consisting of three staves. All staves are in common time with a key signature of four sharps. The music consists primarily of eighth-note patterns.

143

Musical score for Exercise 143, consisting of three staves. All staves are in common time with a key signature of four sharps. The music features eighth-note patterns with various markings, including 'x' and diagonal slashes.

144

Musical score for Exercise 144, consisting of three staves. The top staff is in common time with a key signature of four sharps. The middle staff is in common time with a key signature of four sharps. The bottom staff is in common time with a key signature of one sharp. The music includes eighth-note patterns and rests.

145

The music is a two-staff piece for piano. The top staff (treble clef) starts with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff (bass clef) follows with eighth-note pairs. This pattern repeats across the page, with the top staff starting each new section and the bottom staff providing harmonic support.

KEY OF A♭.

THE DIATONIC SCALE.

SOPRANO.—ALTO.

BASS.

1 2 3 4 5 6 7 8

THE CHROMATIC SCALE.

The large notes are those of the Diatonic (Major) Scale.

The small notes are the Chromatic deviations.

Ascending.

1 2 3 4 5 6 7 8

#1 #2 #4 #5 #6

Descending.

8 7 6 5 4 3 2 1

b7 b6 b5 b3 b2

THE ENHARMONIC SCALE.

1 2 3 4 5 6 7 8

#1 b2 #2 b3 #4 b5 #5 b6 #6 b7

146

Musical score for page 66, measures 146-148. The score consists of three staves. The top staff uses a treble clef, a key signature of two flats, and a common time. The middle staff uses a bass clef, a key signature of two flats, and a common time. The bottom staff uses a bass clef, a key signature of two flats, and a common time. Measure 146 starts with a dotted half note followed by eighth notes. Measures 147 and 148 show continuous eighth-note patterns with various dynamics and articulations like accents and slurs.

147

Continuation of the musical score for page 66, measures 146-148. The staves and key signatures remain the same. Measure 147 continues the eighth-note pattern. Measure 148 concludes the section with a final eighth-note pattern.

148

Continuation of the musical score for page 66, measures 146-148. The staves and key signatures remain the same. Measure 148 concludes the section with a final eighth-note pattern.



149



150



151

Musical score for page 68, section 151, featuring three staves of music. The first staff uses a treble clef, a key signature of four flats, and a common time. The second staff uses a bass clef, a key signature of four flats, and a common time. The third staff uses a bass clef, a key signature of four flats, and a common time. The music consists of eighth and sixteenth note patterns, with some notes marked with an asterisk (*).

152

Musical score for page 68, section 152, featuring three staves of music. The first staff uses a treble clef, a key signature of four flats, and a common time. The second staff uses a bass clef, a key signature of four flats, and a common time. The third staff uses a bass clef, a key signature of four flats, and a common time. The music consists of eighth and sixteenth note patterns, with some notes marked with a vertical bar (|) or a bracket.

153

Musical score for Exercise 153. The score consists of six staves of music in common time with two sharps. The first staff starts with a dynamic 'p' and includes a measure with a bass note followed by a fermata. The second staff features eighth-note patterns. The third staff contains sixteenth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has sixteenth-note patterns. The sixth staff concludes the exercise.

154

Musical score for Exercise 154. The score consists of six staves of music in common time with two sharps. The first staff features eighth-note patterns. The second staff has sixteenth-note patterns. The third staff contains eighth-note patterns. The fourth staff has sixteenth-note patterns. The fifth staff has eighth-note patterns. The sixth staff concludes the exercise with a final measure.

155
Grazioso.

156

C.
157*Recapitulation.*

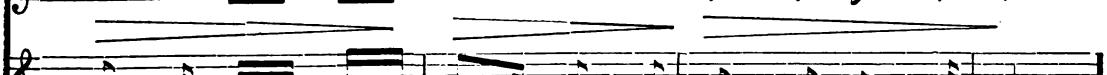
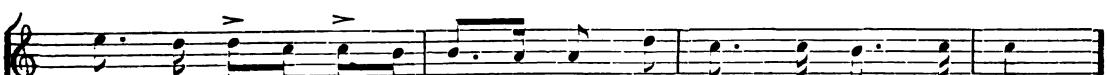
158



159

160
Allegretto.

161

162
Andantino.163
Andante.

C.
164

165



166



167

Alla marcia.

168



G.

169

Allegretto.

170



171



172



173

Moderato.

D.

174

Larghetto.

175



176



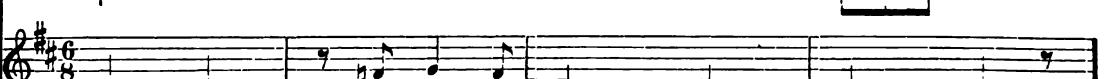
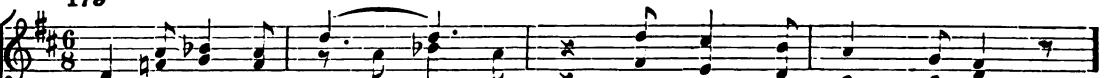
177



178



179



F.

180

Lento.

181



182



183



184



185

Allegretto grazioso.

B♭.

186

Con Spirito.

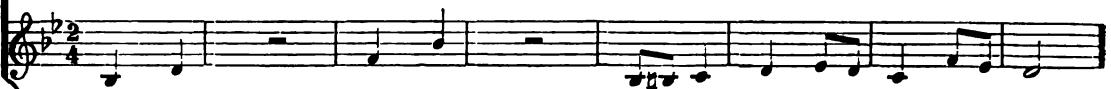
187



188



189



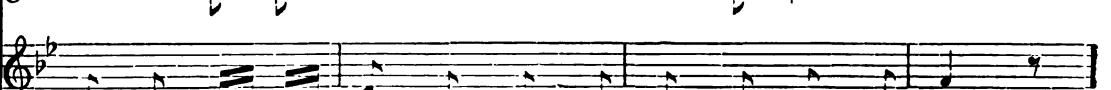
189



190



191

Maestoso.

A.

192



193



194

In Chorale manner.

Musical score for exercise 194, consisting of four staves of music. All staves are in 2/2 time and have a key signature of one sharp. The music includes sustained notes and basso continuo lines indicated by bass clefs and stems pointing downwards.

195

Musical score for exercise 195, consisting of four staves of music. The top two staves are in 3/4 time and the bottom two are in 2/4 time, both with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

E^b.

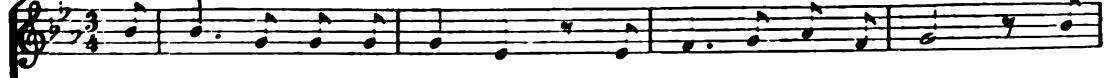
196



197



198

Parlante.

199



200



E.

201

Allegretto.

202



203



204



205

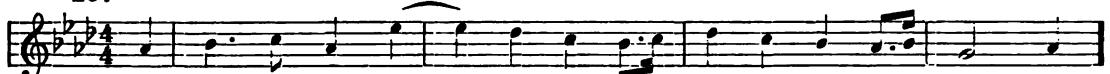
Tranquillo.

A ♫.

206

Parlante.

207



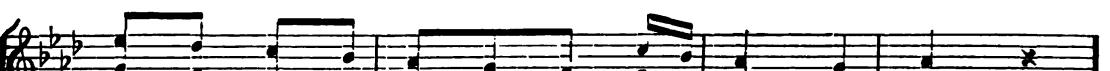
208

Andante.

209



210



Part-Songs and Choruses.

BOOK III.

PART II.

SCHOOL FRIENDS.

F. SILCHER, arr. 1789—1860.

f Allegretto.

1. We love each oth - er dear - ly, No fears our hearts di - vide; Though
2. If true and wise and ho - ly, Our love unchanged shall last; Dear
3. The love that wis - dom lends us Is deep, and high and pure, From
life is fast and fleet - ing, And part - ing fol - lows meet - ing, Our
friends our youth will bright - en, Our fu - ture years will light - en, And
time, from change, from sor - - row, True love its life can bor - - row, Thro'
love shall still a - - bide— Our love shall still a - - bide.
knit them to the past— And knit them to the past.
death un - changed en - - dure— Through death un - changed en - - dure.

THE ROSE.

J. TILLEARD.

1. How fair is the Rose! what a beau - ti - ful flower! The

p

2. So frail is the youth and the beau - ty of men, Though they

glo - ry of A - pril and May! But the leaves are be - gin - ning to

f

bloom and look gay like the Rose; But all our fond care to pre -

fade in an hour, And they with - er and die in a day.

serve them is vain; Time kills them as fast as he goes.

ISAAC WATTS, 1674—1748.

UPBORNE ON WINGS.

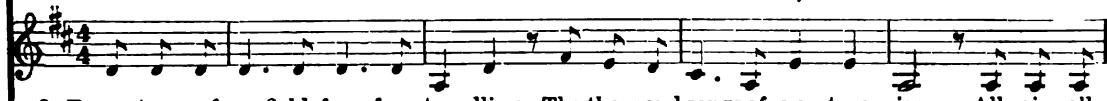
TRIO OR SEMI-CHORUS.

Allegretto.

GERMAN SONG, arr.



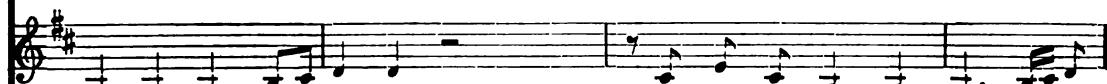
1. Upborne on wings of an - gel lightness, What art thou mu sic; Whence thy birth? Pure creature,
2. We feel thy might; we know thy sweetness; Thy voice is ech - oed in our heart; Thou seem'st to



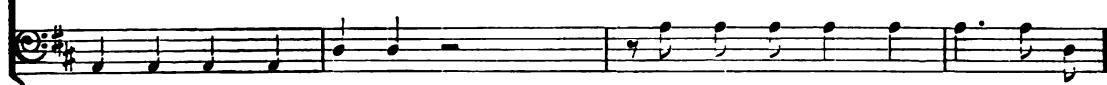
3. From stream, from field, from forest swelling, The thousand songs of na - ture rise; All air, all



clad with fai - ry brightness; Least earth-ly child of things of earth.
Least earth-ly child of things of earth.
pass; we weep thy fleet-ness, Yet still with-in our soul thou art.
Yet still with - in our soul thou art.



earth, is Mu - sic's dwell-ing; Her throne is set a - bove the skies.
Her throne is set a - bove the skies.



CHORUS.



Hear, Mu-sic, hear! thy sleep for-sake; We call thee forth, a - wake! a - wake!



Hear, Mu-sic, hear! thy sleep for-sake; We call thee forth, a - wake! a - wake!



ALL HEARTS REJOICE.

Alla marcia

DONIZETTI, arr. 1798—1848.

1. All hearts re - joice, for Spring - time is here, Peace its sweet face dis -

2. Kissed by the sun the brook speeds a - long, Woo - ing each nod - ding

clos - - es; Win - ter has gone and earth gen - tly smiles,

flow - - er; The woods are a - bloom, the fields dain - ty glow,

Dream - ing of June and ro - - ses. Float - ing in air, birds

Fresh from the gen - tle show - - er. Sheep bells soft ring, larks

car - - ol clear, Sing - ing of love and of du - - - ty,

gai - - ly sing, Hail - ing the world and its beau - - - ty,

ALL HEARTS REJOICE.

Gay in the breeze the bud - ding trees Wave their green arms in their
 Van - ished is gloom, life breaks from its tomb, Greet - ing the land and the
 glee; From o - ver the seas the per - fumed breeze
 sea; Old win - ter so grey steals sad - ly a - way,
 Sings of the joys to be; Hail then to Spring and
 Dead then we'll let him be; Spring - time so sweet we'll
 joy - ous - ly sing; From its i - cy chains earth is free.
 joy - ous - ly greet; That from i - cy chains earth is free.

LORELEY.

F. SILCHER, arr. 1789—1860.

p Andante.

1. I know not what spell doth bind me, That I am so pen-sive to -
 2. The lov - li - est maid - en is sit - ting So strange - ly beau - ti - ful
 3. In his skiff the be - wil - dered boat - man Is seized with love's wild - est

day, From out of the past an old leg - end Is haunt-ing me with its
 there, Her won - drous jew - els are glis - tening She combs her bright gold - en

woe, He sees not the treach - erous break - ers That men - ace his bark be -

lay, The air is cool in the twi - light, And calm - ly flows the
 hair, With a gold - en comb she doth comb it, A song so wild she

low; And soon will the waves o - verwhelm him Be -neath the cur - rent

Rhine, The moun - tain tops are spark - ling In the crim - son evening sun - shine.
 sings; There breathes some wierd mystic pow - er In ev - ery tone that rings.

strong; For fa - tal un - to the vic - - tim Is Lore - ley's sy - ren song.

HEINE.

THERE'S NOUGHT THAT CONTINUES.

F. H. HIMMEL, arr. 1765—1814.

p

1. There's nought that con-tin-u-es un - chang - ing Be - neath the moon's va - ry - ing
 2. Thus joy - ful - ly sit - ting to - geth - er, U - ni - ted in friend-ship and
p

3. But should we be far from each oth - er, Our hearts can be sev - ered by
 4. And if dur-ing life's wea - ry jour - ney A - gain we should hap - pen to

p *cres.*

sway;.... All those who with us are now dwell - ing, Just bloom and then
 glee;.... We glad - den the hearts of each oth - er— Oh, thus that it
p *cres.*

none;.... And all, yes, we all will be thank - ful When bless - ings are
 meet;.... Then shall this our joy - ful be - gin - ning Be closed by an

cres - - - - - *cen* - - - - - *do.* *f* *dim.*

with - er a - way..... Just bloom and then with - er a - way.
 ev - er might be..... Oh, thus that it ev - er might be.
cres - - - - - *cen* - - - - - *do.* *f* *dim.*

grant-ed to one..... When bless - ings are grant-ed to one.
 end - ing as sweet..... Be closed by an end - ing as sweet.

KOTZEBUE. 1761—1819.

TRUST.

ALBERTO RANDEGGER, arr.

Moderato.

p

1. Sad - ly bend the flow - ers, In the heav - y rain;....

2. When a sud - den sor - row Comes like cloud and night,....

Af - ter beat - ing show - ers, Sun - beams come a - gain,....

Wait for God's to - mor - row; All will then be bright....

Lit - tle birds are si - lent, All the dark night through;

On - ly wait and trust Him, Just a lit - tle while;...

But when morn - ing dawn - eth, Their songs are sweet and new....

Af - ter eve - ning tear - drops Shall come the morn - ing smile....

FRANCIS RIDLEY HAVERGAL. 1836—1879.

CEASE THIS DREAMING.

Allegretto. = J.

FRANZ ABT, arr. 1819—1885.

*cres.**dim.*

1. Cease this dream - ing! cease this trem - bling! Still un - wea - ried strug - gle
 2. Dare not tar - ry, though the pres - ent Scat - ter ros - es in thy
 3. On - ward! on - ward! with thy sing - ing, 'Gainst the world's sharp griefs con - -

4. Till thy brow the thick-leaved gar - land, Like a ha - lo shall sur - -
 5. On - ward! then, through all op - pos - ing; On - ward! still through death's dark

on; Though the strength should al - most fail thee, On - ward, be . . . the
 way; Though to thee, from out the o - cean, Sy - rens sing . . . their
 - tend, Till up - on thy cheeks' hot burn - ing, Gold - en rays . . . from

round; Till the Spir - it's flame, all bright - ly, Hov - ering oer . . . thee
 pain, He must wres - tle on, un - yield - ing, Who the bliss . . . of

word a - lone - On - ward be . . . the word - a - lone.
 lur - ing lay - Sy - rens sing . . . their lur - - ing lay.
 Heaven de - scend - Gold - en rays . . . from Heaven de - scend.

shall be found - How - ering oer . . . thee shall . . . be found.
 Heaven would gain - Who the bliss . . . of Heaven would gain.

GEIBEL, tr. by W. W. C.

MAY-DAY.

VOICES IN UNISON.

ALFRED S. GATTY, arr.

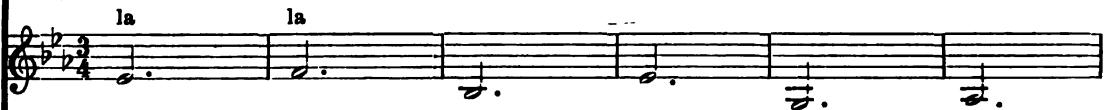


1. May - day, May - day, bright - ly break - ing Through the mists of
2. Round the May - pole gai - - ly sing - ing. Come and scat - ter

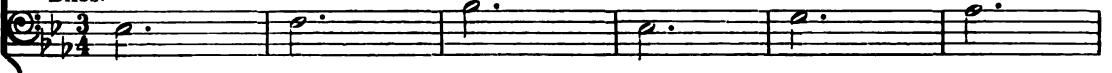
SOP. I. II.



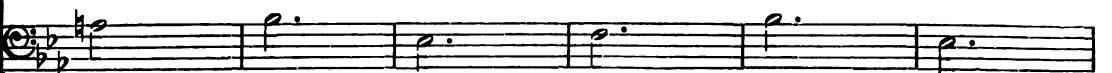
ALTO.



BASS.



A - pril show - ers, Let us, from our slum - bers wak - - ing,
wild spring - flow - ers; Hark! the bells are loud - ly ring - - ing,



MAY-DAY.

CHORUS.

f

Wel - come in thy hap - py hours. The Queen of May is
 Peals of joy from vil - lage towers. The Queen of May is

f

la la

*ff*

here to - day, And gives us all a hol - - i - day.
 here to - day, And gives us all a hol - - i - day.

R. A. GATTY.

ff

la

la



WERE I A BROOKLET CLEAR.

*Allegretto moderato.
dolce.*

GERMAN.

1. Were I a brook - let clear, I'd flow to thee, my dear,
 2. Were I a rose - tree fair, I'd shed my per - fume rare
 3. Were I a bird, I'd greet Thee with a mes - sage sweet

'T would be my bliss. If thy lip touched my wave,
 On - ly round thee. I'd ne'er thy touch with - stand,

At ear - ly day. Perched on thy gen - - tle hand,

Fond - ly thy lip I'd lave, Soft as a kiss— Soft as a kiss.
 No thorn should pierce thy hand, Should'st thou pluck me— Should'st thou pluck me.

I'd sing at thy com - mand My sweet - est lay— My sweet - est lay.

J. C. NANNY.

BUTTERFLY.

Leggiero.

1. Dain - ty gem with glow - ing wing, O - ver buds and
 2. Free and light as ver - y air, O - ver fields and
 3. Lit - tle child, to mer - ey cling, Leave me in the

blos - - soms trip - - ping, Fine rich hon - - - ey
 mead - - ows flash - - ing, Af - - - ter you I
 sun - - light fly - - ing, I so fair when

al - - - ways sip - - - ping, Pret - - ty gor - - geous
 must be dash - - ing, I must catch yon,
 day is dy - - - ing, Here shall lie a

hap - - py thing;.... But - - ter - fly, but - - ter - fly.
 jew - - el rare;.... But - - ter - fly, but - - ter - fly.
 life - - less thing— But - - ter - fly, but - - ter - fly.

GER. tr. by PHILIP WOOLF, M. D.

AN AUTUMN SONG.

A. S. GATTY, arr.

Andante.

1. O lit - - tle bird up - - on the tree, What
 2. That lit - - tle bird up - - on the tree, Then
 3. Though Win - - ter is a drear - y time, And

will you sing to - day? Now Spring has gone, and
 sang both loud and clear, Though Spring has gone, and

cold and frost I dread, And hard it is when

AN AUTUMN SONG.

Sum - mer gone, And swal - lows flown a - way; Full
Sum - mer gone, And Win - ter draw - eth near, I

snows lie deep, For bird - ies to be fed, I

of re - grets your song will be, A sad and mourn - ful lay.
sing of hope for well I know, They'll all come back next year!

cheer my - self with this glad thought, There's Spring - time on a - head."

A. S. GATTY.

THE HERD-BOY'S SPRING SONG.

Andante grazioso.

OTTO JAHN, arr.



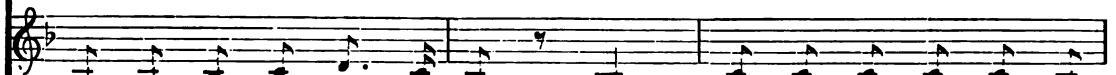
When the first young bird doth sing, Field and vale and wood - land ring;



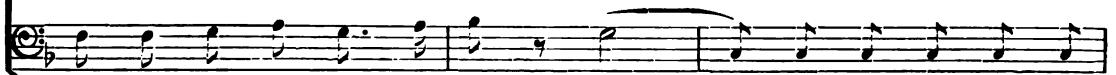
When the first young bird doth sing, Field and vale and wood - land ring;



Pur - er, mild - er is the air, All..... a - round is won - drous



Pur - er, mild - er is the air, All..... a - round is won - drous



fair. When the pur - ple vio - lets bloom, Cheer - ful swal-lows hith - er



fair. When the pur - ple vio - lets bloom, Cheer - ful swal-lows hith - er



THE HERD-BOYS SPRING SONG.

The musical score consists of three staves of music, each with a different key signature (G major, C major, and F major). The lyrics are integrated into the music, appearing below the notes. The first two staves begin with the same melody, while the third staff begins with a different melody.

come. Then the stork her nest doth build, And with joy each heart is

come. Then the stork her nest doth build, And with joy each heart is

filled. All is love - ly to be - hold, Shines the sun with pur - er

filled. All is love - ly to be - hold, Shines the sun with pur - er

p
gold, Streamlets spar - kle sil - very bright. All things in the Spring de - light.

gold, Streamlets spar - kle sil - very bright. All things in the Spring de - light.

LOHR.

THE ANGLER'S SONG.

HENRY LAWES, 1595—1662.

1. Man's life is but vain, For 'tis sub - ject to pain *p rit.* and sor - row, And

2. But we'll take no care When the weath - er proves fair, Nor will we *p rit.* *a tempo.*

short as a bub - ble. 'Tis a hodge - podge of mo - ney And

f

vex though it rain;.... We'll ba - nish all sor - row, And

p rit.

bus - iness and care, and care, And mon - ey and trou - ble.

p rit.

sing till to - mor - row, And an - gle, and an - gle a - gain.

p rit.

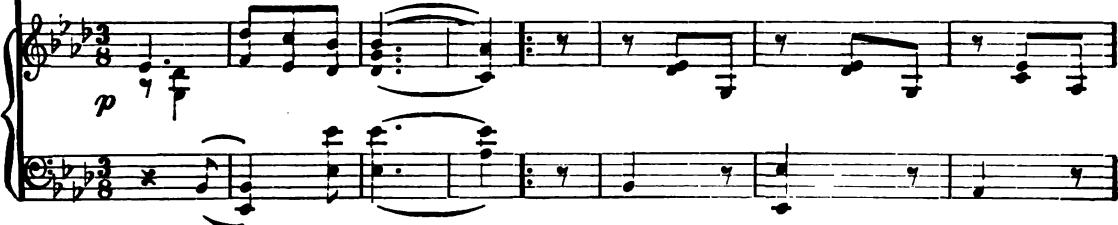
From the "Compleat Angler" by ISAAC WALTON, 1593—1683.

LAST NIGHT.

H. KJERULF, arr.

Allegretto.

1. Last night the night-in - gale woke
2. The flowers were bow - ing in sleep,
3. I stood and dreamed in the moon



me In moon - light's sil - ver gleam; It sang from the sha - dy
 dear, Their per - fume filled the air; The riv - er ran spark - ling in
 light; The past came back a - gain All touched with the sil - ver of



LAST NIGHT.

cres.

rit.

through,..... The bird was filled with rap - ture, It trilled and
 through,..... And as it passed my win - dow It whis - pered
 blue,..... And there in light and glo - ry I saw an

cres.

rit.

sang, dear— it sang, dear, of you.
 whis - pered— it whis - pered of you.
 im - age— an im - age of you.

p a tempo.

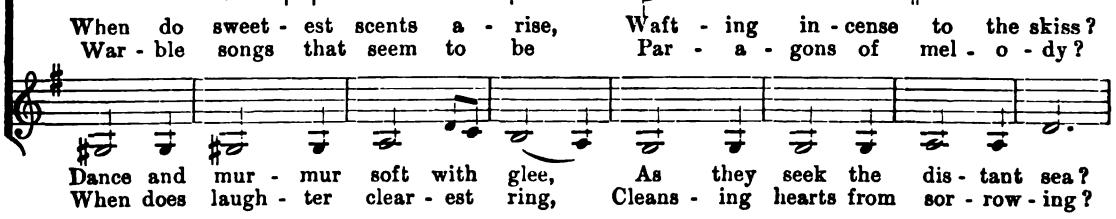
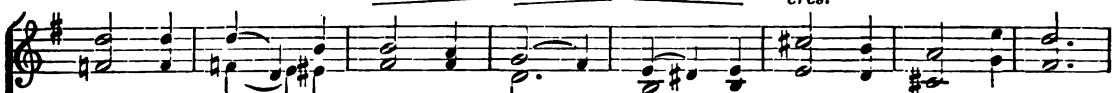
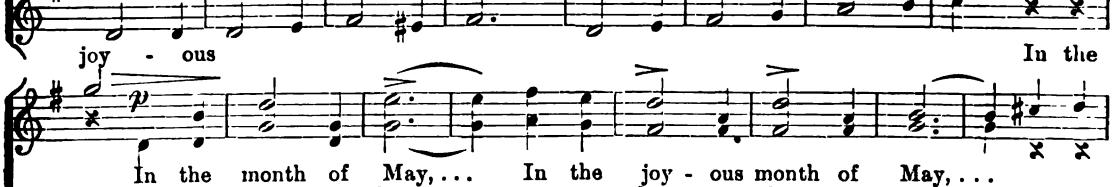
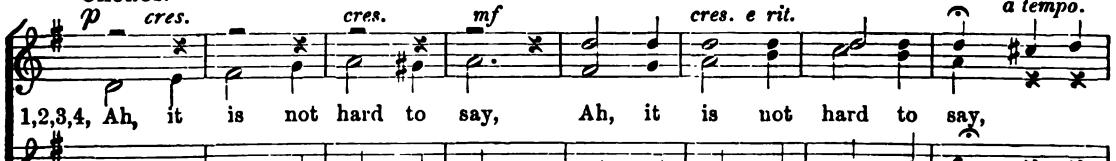
CHRISTIAN WINTER.

WHEN DO FLOWERETS BUD AND BLOW?

Fr. ABT, arr. 1819—1885.

Allegro.

3. When do rip - pling stream - lets dance? Wak - ened from their win - try trance,
 4. When does life seem free from care, Bright as day and light as air?
cres.

*CHORUS.*

THE FISHER.

FRANZ SCHUBERT, arr. 1797—1828.

Allegretto.

1. The wa - ters purled—the wa - ters swelled—A fish - er sat near
 2. She sang to him—she spake to him—“Why lur’s’t thou from be -
 3. “Bathes not the smil - ing sun at night—The moon, too— in the
 4. The wa - ters purled—the wa - ters swelled—They kissed his na - ked

by, And ear - nest - ly his line be - held With tran - quil heart and
 low, In cru - el mood, my ten - der brood, To die in day's fierce
 waves ? Comes he not forth more fresh and bright From o - cean's cool - ing
 feet ; His heart a name - less trans - port held, As if his love did

eye, And while he sits and watch - es there, He sees the waves di - vide, And
 glow ? Ab, didst thou know how sweet - ly there The lit - tle fish - es dwell, Thou
 caves ? Cans't thou unmoved that deep world see, That heaven of tran - quil blue, Where
 greet, She spake to him—she sang to him—Then all with him was o'er— Half -

lo ! a maid, with glis - tening hair, Springs from the hu - - mid tide.
 would’st come down their lot to share, And be for - ev - - er well.
 thine own face is beck - oning thee Down to the e - ter - - nal dew ? ”
 drew she him—half sank he in— He sank to rise no more.

GOETHE, 1749,—1832. tr. by C. T. BROOKS.

SWINGING.

Moderately fast.

A. B. ADDISON, arr.

The musical score consists of two staves of music in common time, key signature of one sharp. The top staff uses soprano clef and the bottom staff uses bass clef. The music features eighth-note patterns and rests. The lyrics are as follows:

1. Swing - ing, swing - ing, up... to the branch - es,
 2. Through the leaves the flick - er - ing sun - shine

3. Swing - ing, swing - ing, hark to the creak - ing!
 4. Swing - ing, swing - ing, ah! it is love - ly,

Down and up... a - gain, to and fro;
 Danc - - es mer - ri - ly.... o - ver all;

Sure - ly old tree, you do not mind;
 To and fro on a sum - mer's day;

SWINGING.

Soft the wind blows o - ver our fac - - es,
High - er, high - - er, now we are peep - - ing

We're too lit - tle to break or hurt you,
Swing - ing un - der the sha - dy.... branch - es,

cres.

Fan - - ning our cheeks as up we.... go.
O - - ver the top of the gar - den ... wall.

We do not mean to.... be un - - kind.
Let us all be.... hap - - py and gay.

cres. *f*

SWINGING.

*After the last Verse.**p* CHORUS.*getting gradually slower.*

Swing - ing, Swing - ing, up... to the branch - es, Down and

Swing - ing, Swing - ing, up to the branch - es; Down and

getting gradually slower.

to and fro... In time. dim. Slower. pp

up a - gain, to and fro, Swing - ing, swing - ing, swing - ing to and fro.

up a - gain, to and fro, Swing - ing, swing - ing, swing - ing to and fro.

In time.

dim.

slower.

pp

MARY CHATER.

SONG IN AUTUMN.

SOP. I. II.

Allegretto.

F. A. LYMAN.

hur - rah!.....

1. Take down the sick - le, boys, hur - rah, hur - rah! The ears of rip - ened
 2. Thick on the hills, to - mor - row noon..... The gath - ered stock must
 3. Take down the sick - le, boys, hur - rah,..... While loads of rip - ened

grain.... Are wait - ing for the reap - er's hand, Up - on the fruit - ful
 see..... And with the loads of yel - low corn, Shall groan the ax - le -
 grain.... Are wait - ing for the reap - er's hand, Up - on the fruit - ful

plain, The mel - low moon, the chang - ing leaves, The ear - lier set - ting
 tree; The frost, my boys, will soon be here, And win - ter's on the
 plain, We'll gath - er up the gold - en grain With thank - ful - ness once

sun. Pro - claim at last, my mer - ry boys, The har - vest time be - gun.
 way; These glo - rious days will nev - er, boys, For la - zy far - mers stay.
 more, And fill with the re - turn - ing seed Our bas - ket and our store.

CHAS. GAMAGE EASTMAN.

MERRILY TRIP AND GO.

Vivace.

The musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves are in G major (indicated by a 'G' with a sharp sign). The first section of the song begins with the lyrics "Trip and go, heave and ho, Up and down, to and fro; From the town," repeated twice. The second section begins with the lyrics "to the grove, Two and two let us rove. A-may-ing a-play-ing, Nothing gain -" also repeated twice. The music features various note values including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and bass notes.

Trip and go, heave and ho, Up and down, to and fro; From the town,

Trip and go, heave and ho, Up and down, to and fro; From the town,

to the grove, Two and two let us rove. A-may-ing a-play-ing, Nothing gain -

to the grove, Two and two let us rove. A-may-ing a-may-ing, Nothing gain -

MERRILY TRIP AND GO.

say-ing, A-May-ing, a-play-ing, Nothing gain-say-ing. So trip and go, To and
say-ing, A-May-ing, a-play-ing, Nothing gain-say-ing. So trip and go, To and

fro, Mer-ri-ly, mer-ri-ly..... *f*,
fro, To and fro, Mer-ri-ly, mer-ri-ly To and fro.
fro, To and fro. To and fro.
f

PASTORALE.

GLUCK, arr. 1714—1787.

PASTORALE.

f

o'er with joy to yield him way. When
 sip the hon . . . ey flowers of June; When

f

stars come blink - ing out a - round; When
 Wis - - dom's own clear sun - - shine caught. Who

larks mount high and lin - - nets sing, And
 streams are cool and shade is dear, And

birds with song re - seek their nest, And
 sleep be - neath the pure de - fence, Life

all things give their wel - - - com - - ing.
 all things sleep in sun - - - shine clear.

all things fold them - selves to rest.
 wins in Age from in - - - no - - cence.

YOUTH AND AGE.

VON WEBER, arr. 1786—1826.

Grazioso.

1. O Youth, O Child - - hood; age..... of sweet-ness; Fair Spring of
 2. Each year the Spring..... with song.... a - wakes her; Gay Sum - mer
 3. But Spring a - gain..... re - news.... her sweet-ness, And light and

4. 'Tis ours, 'tis ours, to work with glad - ness The tasks that
 5. 'Tis ours while Life her Spring - time spares us 'Gainst Win - ter's

Life;..... bright dawn..... of day; What power.... on earth..... can
 lends..... the light..... of mirth; Soon sun - - - shine fades,..... soon
 flower..... and song..... are here, We grieve..... no more..... that

Life's own sea - - sons bring; That Age may ne'er. look
 hours our store to heap; To wait the gifts..... that

stay.... your fleet - ness, What charm ar - rest..... your flowers' de - cay!
 song.... for - sakes her, And Win - ter chains.... the shiv - ering earth.
 youth.... is fleet - ness, We take our les - - son from the year.

back.... with sad - ness, Youth sigh not o'er her fleet - ing Spring.
 Au - - autumn bears us, The fruit that years from wis - - dom reap.

THE LITTLE DUSTMAN.

J. BRAHMS, arr. 1883—

Andante.

1. The flow'r - ets all sleep sound - - ly Be - - - neath the moon's bright
 2. The birds that sang so sweet - - ly When noon-day sun rose
 3. Now see, the lit - tle dust - - man At the win - dow shows his
 4. And ere the lit - tle dust - - man Is man - y steps a -



ray, They nod their heads to - geth - - er, And dream the night a-way.
 high, With - in their nests are sleep - ing, Now night is draw - ing nigh.
 head, And looks for all the chil - dren, Who may not be in bed.
 way, Thy pret - ty eyes, my dar - - ling, Close fast un - til next day.



The bud - ding trees wave to and fro, And mur - mur soft and low.
 The crick - et as it moves a - long, A - lone gives forth its song.
 And as each wea - ry pet he spies, Throws dust in - to his eyes.
 But they shall ope at morn - ing's light, And greet the sun - shine bright.



1. 2. 3. 4.

Sleep.... on! sleep.... on, sleep on my lit - tle one.



IN LIQUID NOTES.

Allegretto.

THOMAS ATTWOOD, arr. 1767—1838.

1. In liq - uid notes, As mu - sic floats; Lis - ten ! lis - ten !

lis - ten, lis - ten, elves! 'Tis the sound that charms the spheres! Haste in

dew - bells, Hide your - selves, 'Tis the sound that charms the spheres! Ti -

- ta - nia ap - pears! In liq - uid notes, As mu - sic floats;

Lis - ten ! lis - ten, lis - ten, lis - ten, Elves, 'Tis the

IN LIQUID NOTES.

sound that charms the spheres! Haste in dew-bells, Hide your-selves, 'Tis the

sound that charms the spheres! Ti-ta-nia ap-pears! Ti-ta-nia ap-pears! ap-

- pears, ap-pears, In liq-uid notes, As mu-sic floats,

lis-ten! lis-ten! lis-ten! lis-ten Elves! lis-ten! lis-ten!

lis-ten! lis-ten! lis-ten! lis-ten! lis-ten! Eleves!

THE EVENING BELL.

Allegretto.

DONIZETTI, arr. 1798—1848.

Oh, lis - ten to the eve - ning bell, It sweet - ly steals o'er
 Oh, lis - ten to the eve - ning bell, It sweet - ly steals o'er

dim - - in - - u - en - do. *pp*

field and dell, Soft o'er the earth night's shad - ows fall, And si - lence broods o'er
 field and dell, Soft o'er the earth night's shad - ows fall, And si - lence broods o'er

dim - - in - - u - en - do. *pp*

mf

all, Day sleeps; its work is end - ed now, And peace comes af - ter
 all, Day sleeps; its work is end - ed now, And peace comes af - ter

mf

dim.

THE EVENING BELL

p

toil - ing, The flow - ers weep their tears of dew; The

p

toil - ing, The flow - ers weep their tears of dew; The

stars shine bright in Heav - en's blue, Our hearts are lift - ed

stars shine bright in Heav - en's blue, Our hearts are lift - ed

on the swell Of eve's soft peal - ing bell.

on the swell Of eve's soft peal - ing bell.

THE ALPINE HUNTER.

Allegro, ma non troppo.

FR. SCHUBERT, ARR. 1797—1828.

mf

1. Up - on the lof - ty moun - tains, Where all grows fresh and
 2. It is the one who waits him, That thus with joy e -

mf

1. Up - on the lof - ty moun - tains, Where all grows fresh and
 2. It is the one who waits him, That thus with joy e -

mf

1. Up - on the lof - ty moun - tains, Where all grows fresh and
 2. It is the one who waits him, That thus with joy e -

green. And spar - kle crys - tal foun - tains, The hun - ter bold is
lates him— It is the one who waits him, A vis - ion ev - er

green. And spar - kle crys - tal foun - tains, The
lates him— It is the one who waits him A

green,
lates him— And spar - kle crys - tal
It is the one who

cres.

seen! In dan - ger he re - joic - es— In dan - ger he re -
bright! His love, whose words en - dear - ing, Are mu - sic rare and
cres.

hun - ter bold is seen, The hun - ter bold is seen, In dan - ger he re -
vis - ion ev - er bright, Whose words en - dear - ing, Are mu - sic rare and
cres.

foun - tains, The hun - ter bold is seen— In dan - ger he re -
waits - him— His love, whose words en - dear - ing, Are mu - sic rare and

THE ALPINE HUNTER.

joie - es, Dis - dains all warn - ing voic - es That reach the gid - dy
 sweet. Up - on - the dis - tant mead - ows The sun the face fore -
 f mf

joie - es, Dis - dains all warn - ing voic - es That reach the gid - dy
 sweet. Up - on - the dis - tant mead - ows The sun the face fore -
 f mf

joie - es, Dis - dains all warn - ing voi - ces That reach the gid - dy
 sweet. Up - on - the dis - tant mead - ows The sun the face fore -
 f

height; His heart still more is beat - ing with rap - tur - ous de -
 shad - ows, The sun the face fore shad - ows of her he hastes to
 cresc.

height, His heart still more is beat - ing, is
 shad - ows The sun the face fore - shad - ows— fore
 cresc.

height, His heart still more is
 shad - ows The sun the face fore - is

light - With rap - tur - ous de - light.....
 meet - Of her he bastes to meet.....
 f

beat - ing With rap - tur - ous de - light.....
 shad - ows Of her he hastes to meet.....
 f

beat - ing With rap - tur - ous de - light.....
 shad - ows Of her he hastes to meet.....
 f

OXENFORD.

PRAYER DURING BATTLE.

Andante sostenuto.

F. H. HIMMEL, arr. 1764—1814.

1. Fa - ther, I cry to Thee, Thun - ders the can - non whose
 2. Fa - ther, oh, lead Thou me, Thy might - y hand in the
 3. Fa - ther, I feel Thee near, Near in the whis - p'ring of

4. Fa - ther, oh, bless Thou me, In - to Thy hand I com -
 5. Fa - ther, I praise Thy name, We for no rich - es of
 6. Fa - ther, I trust in Thee, When death ap - proach - es in

dark clouds roll o'er me; Flash - es the beam of their light-nings be - fore me;
 tu - mult shall guide me; Thy will be done, what - so - e'er may be - tide me;
 na - ture's sweet won - der; Near in the roll - ing of dread can - non thun - der;

mend me; Oh save me! Thou canst but take what Thy hand a - lone gave me;
 earth are con - tend - ing, Coun - try and home and our loved ones de - fend - ing,
 tu - mult and thun - der; When life is ebb - ing from vein torn a - sun - der;

*Sostenuto. cres.**pp*

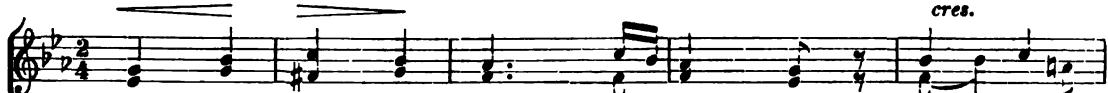
Mas - ter of bat - tles, I cry to Thee! Fa - ther! oh, lead Thou me.
 Vic - tor or vanquished, oh, lead thou me! Fa - ther! I feel Thee near.
 Source of all mer - cy, I feel Thee near: Fa - ther! oh, bless Thou me.

Liv - ing or dy - ing, oh, bless Thou me. Fa - ther! I praise Thy name.
 Fall - ing or flee - ing, I praise Thy name: Fa - ther! I trust in Thee.
 God of all mer - cies, I trust in Thee: Fa - ther! I cry to Thee.

TH. KÖRNER. 1791—1813.

SOFTLY SIGHS THE VOICE.

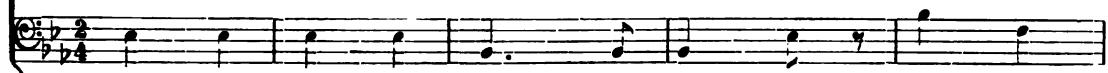
VON WEBER, arr. 1786—1826.

cres.

1. Soft - ly sighs the voice of eve - ning, Steal - - ing
cres.



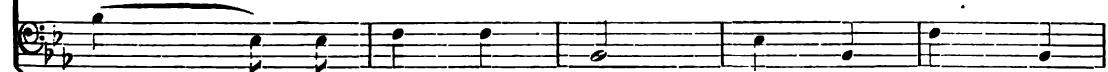
2. Through the dark blue vault of e - - ther, Si - lence



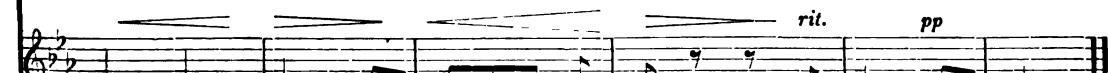
through yon wil - low grove; While the stars, like



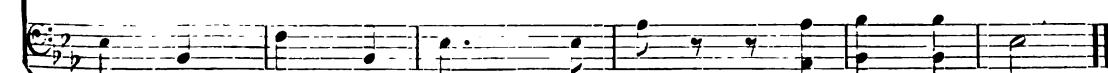
reigns..... with sooth - ing power; But a storm o'er



guar - dian spir - its Set their watch, their night-ly watch a - bove.
their watch, their watch a - bove.



yon - der moun - tain. Dark - ly, dark - ly brooding, seems to lower.
Dark - ly, seems, it seems to lower.



I'M A LITTLE PEASANT MAIDEN.

In waltz time.

Fr. Abt, arr. 1819 — 1885.

p leggiero.

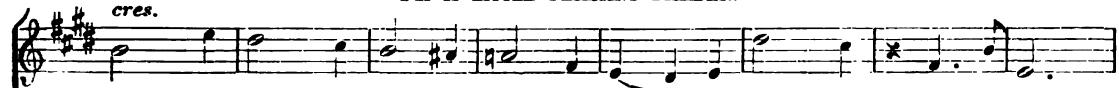
p leggiero.

1. I'm a lit - tle peas - ant maid - en, Joy - ous as the day is long;
 2. Tell me not that wealth brings pleasure, Tell me not that rank is sweet,

lä lä lä lä

lä lä

I'M A LITTLE PEASANT MAIDEN.



Grief my heart has nev - er lad - en, For I scare it with a song
More than rank and wealth I treas - ure Flow'r - ets grow - ing at my feet.

The score continues with two systems of music. The top voice maintains its melodic line, while the bottom voice provides harmonic support. The key signature changes to two sharps (G major). The vocal parts are separated by a brace, and the basso continuo part is shown below it.

The score continues with three systems of music. The top voice begins with a melodic line consisting of rests and 'x' marks. The bottom voice provides harmonic support. The key signature changes to three sharps (D major). The vocal parts are separated by a brace, and the basso continuo part is shown below it. The vocal line resumes with a melodic line in the fourth system.

Trip - ping gai - ly o'er the mead-ows,
Rus - tic life to me is pleas - ant

I'M A LITTLE PEASANT MAIDEN.

a tempo.

Call - ing flow'r-ets on the lea,
Naught could sweeter be, I ween;

cres. *f* *pcov rit.*



Life, me-thinks, can have no shad-ows, For they nev-er fall on me.
I would rath - er be a peas - ant Than a grand and might - y queen.

rit.

I'M A LITTLE PEASANT MAIDEN.

> a tempo.

1. 2. I'm..... a lit - tle peas - ant maid - en,

Ev - er blithe and ev - er gay; Mo - ments that are sor - row la - den,

I'M A LITTLE PEASANT MAIDEN.

With a song I scare a-way— With a song..... with a song..... with a

p scherzando.

song I scare a-way..... with a song..... with a song..... with a

I'M A LITTLE PHEASANT MAIDEN.

ritenuto.

Musical score for the first part of "I'm a Little Pheasant Maiden". The score consists of four staves of music in G major, 2/4 time. The vocal parts are written in soprano and alto clefs. The piano accompaniment is written in bass and treble clefs. The vocal parts sing "song, I scare a-way,..... with a song..... with a". The piano accompaniment features eighth-note patterns marked "cres.". The dynamic "f" (fortissimo) is indicated above the piano staff. The vocal parts sing "with a song I scare.... a-way.". The piano accompaniment continues with eighth-note patterns marked "cres.".

Musical score for the second part of "I'm a Little Pheasant Maiden". The score consists of four staves of music in G major, 2/4 time. The vocal parts sing "song..... with a song I scare.... a-way.". The piano accompaniment features eighth-note patterns marked "cres.". The dynamic "f" (fortissimo) is indicated above the piano staff. The vocal parts sing "with a song I scare.... a-way.". The piano accompaniment continues with eighth-note patterns marked "cres.".

MY SWEETHEART.

1ST. & 2D. SOPRANO.

Plainly.

F. A. LYMAN.

1. Do you know my sweet-heart, sir?..... She has fled and gone a-way, I've
 2. White li-lies are her neck, sir; And her breath the eg-lan-tine; Her
 ALTO.

lost my love; Pray tell to me.... Have you seen her pass to-day.
 ro-sy lips the red car-na-tions; Such is she this maid-en mine.

Dew-y blue-bells are her eyes... Gold-en corn her wav-ing hair; Her
 The light wind it is her laugh-ter; And the mur-muring brooks her song; Her

cheeks are like the sweet blush ro-ses, Have you seen this mai-den fair?
 tears, so full of ten-der pi-ty, In the clouds are borne a-long.

MY SWEETHEART.

Joyfully.

3. The sun-beams are her smiles; The leaves her foot-steps light, To

*rit e forte.*

kiss each coy flower in - to life Is my true love's de - light.

*Tempo.*

I will tell you who she is, And how all things be - come her.



Bend down, that I may whis- per, My sweet-heart's name is,— "Sum - mer."



HARRIET FRANCES PAYN.

THE MOON.

A. RANDEGGER, arr.

The musical score consists of two staves of music in common time, with a key signature of one flat. The top staff begins with a treble clef, and the bottom staff begins with a bass clef. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

1. Not long a - go the moon was dark, No light she gave or gained; She
 2. Look up to Him, who is the Sun, The True and On - ly Light, And

The second section of lyrics is:

did not look up - on the sun, So all her glo - ry waned; Now
 seek the glo - ry of His face, His smile so dear and bright, Then

The third section of lyrics is:

through the sky so broad and high, In robe of shin - ing white - ness, A -
 mak - ing glad - ness all a - round, By gen - tle - ness and right - ness, You,

The fourth section of lyrics is:

mong the sol - emn stars of God, She walks in bright - - ness.
 too, shall shine with light di - vine, And walk in bright - - ness.

FRANCES A. HAVERGAL.

SWEET AND PEACEFUL.

Andante.

1. Sweet and peaceful be thy slum-ber, An - gels guard thee through the night;



2. Sad - ness with the sun has vanished, Wea - ry eyes no long - er weep;



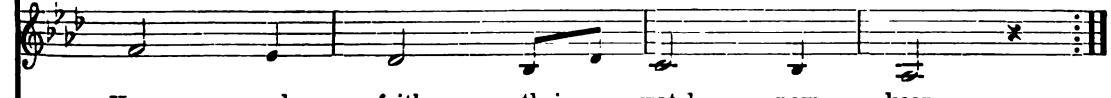
1. Bliss - - - ful dreams in count - - less num - - - ber
Heav - - - en watch thee in..... thy slum - - - ber



2. All the griefs of life are ban - - - ished
Ev - - - ery woe of life has van - - - ished



On thy pil - - - low soft a - - light.
Through the dark - - - ness of the night.



Hope and faith their watch now keep.
'Neath the ten - - - der care of sleep.



French, Tr. by PHILIP WOOLF, M. D.

THE WANDERER'S GREETING.

FRANZ ABT, arr. 1819—1885.

Allegro.

1. "Good mor - row," sang the sky - lark, When I my march be -



2. wood - land trees are glanc - ing, So kind - ly at me



gan, And bub - bling rills keep cry - - ing, "Good mor - row, wan - d'ring



now; The flow - 'rets now are nod - - ding, "Be kind - ly wel - come



THE WANDERER'S GREETING.

man!" And bub - ling rills keep cry - - ing, "Good mor - row, wan - d'ring
 thou!" The flow - 'rets all are nod - - ding, "Be kind - ly wel - come

1st ending. *p*

man!" The
p
 thou! The

THE WANDERER'S GREETING.

2d ending.

3. Forth from yon ra - - diant Heaven,.... A beam doth bright-ly

8. Forth from yon ra - - diant Heaven,.... A beam doth bright-ly

fall, E'en He doth not for - get me — E'en He doth not for -
fall, E'en He doth not for - get me — E'en He doth not for -

mf

THE WANDERER'S GREETING.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features three measures of music followed by lyrics: "get me, Then thanks, then thanks, then thanks to God for". This pattern repeats. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It also features three measures of music followed by the same lyrics. The music includes dynamic markings such as "rit.", "f", "cres.", and "f". The score concludes with a final dynamic marking "f".

get me, Then thanks, then thanks, then thanks to God for
 rit.
 get me, Then thanks, then thanks, then thanks to God for
 rit.
 rit.
 rit.
 all. Then thanks, then thanks, then thanks to God for all.
 f cres.
 all. Then thanks, then thanks, then thanks to God for all.
 cres.
 f
 cresc.
 f

JULIUS ALTMAN, tr. by DULCKEN.

MAY BREEZES.

J. KREIPL.

Gioioso.

1. When May breez - es blow, In the wood melts the snow, And
 2. When sweet ros - es bloom, Hearts for - get all their gloom, And

3. Each year bring - eth Spring - time, But when once 'tis o'er, Man's

blue vio - lets peep That lay hid - den be - low, And
 love like the flow - ers Ex - hales its per - fume, Once

Spring - time de - - part - ed Re - - turn - eth no more, The

birds that have slum - - - bered The whole win - ter long, All
 more will the ros - - - es Blush love - ly and red, But

swal - lows that fly hence, Re - turn o'er the main, When

MAY BREEZES.

Piu animato.

joy - ous - ly wak - en- All joy - ous - ly wak - en- And
Love com - eth nev - er- But Love com - eth nev - er- But
man hath de - part - ed- When man hath de - part - ed- When

a tempo.

wood - land and brak - en Re - - ech - o with song- And
Love com - eth nev - er When once he hath fled- But
a tempo.

man hath de - part - ed, He comes not a - gain- When

wood - land and brak - en Re - - ech - o with song.
Love com - eth nev - er When once he hath fled.

man hath de - part - ed, He ne'er comes a - gain.

ANTON VON KLESHEIM.

WAKEN, SISTERS, WAKEN.

FRANZ ABT, art. 1819—1885.

Allegretto.

Wak-en, sis-ters, wak-en! Bid fare-well to sleep; O'er the dis-tant



moun-tain Rays of morn-ing peep. Som-bre night has fad-ed



Van-ished far a-way; Wak-en, sis-ters, wak-en! Born is wel-come day.



Wak-en, sis-ters, wak-en! Born is wel-come day. Born is wel-come day.



WAKEN, SISTERS, WAKEN!

un poco più animato.

See! the dew-tipped flow-erets, Swift their buds un-fold, their buds un-fold,
 See! the dew-tipped flow-erets, Swift their buds un-fold, their buds un-fold,

Spread-ing o'er the mead - ows Broid - er - y of gold.
 Spread-ing o'er the mead - ows Broid - er - y of gold.

Hark, the song - sters wak - - ing, War - ble on the spray;
 Hark, the song - sters wak - - ing, War - ble on the spray;

Wak - en, sis - ters, wak - - en! Born is wel - come day!
 Wak - en sis - ters, wak - - en! Born is wel - come day!

D.C.

WHERE MYRIAD STARS.

Tranquillo.

CALL, arr.



1. Where myr - iad stars are shin - ing, In Heaven so calm and fair; They



1. Where myr - iad stars are shin - ing, In Heaven so calm and fair; They



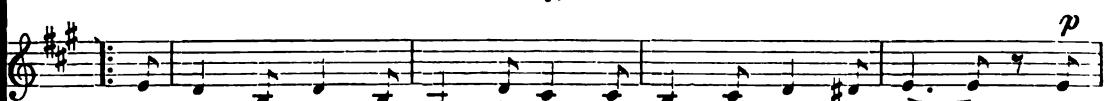
fill my soul with long - ing That I were al - so there.



fill my soul with long - ing That I were al - so there.



E - ter - nal stars so love - ly, That shine for - ev - er there! To



E - ter - nal stars so love - ly, That shine for - ev - er there! To



WHERE MYRIAD STARS.

The musical score consists of three staves of music in common time, key signature of one sharp, and G major. The vocal parts are written in soprano, alto, and bass clef. The lyrics are as follows:

gaze up - on your glo - ries, Doth soothe my bos - om's care....
 gaze up - on your glo - ries, Doth soothe my bos - om's care....

 To gaze up - on your glo - ries, Doth soothe my bos - om's care,— To
 gaze up - on your glo - ries, Doth soothe my bos - om's care,— To

 gaze up - on your glo - ries, Doth soothe my bos - om's care....
 gaze up - on your glo - ries, Doth soothe my bos - om's care....

p cres. *f*

cres. *f*

cres. *f*

cres. *f*

A. G. EBERHARD.

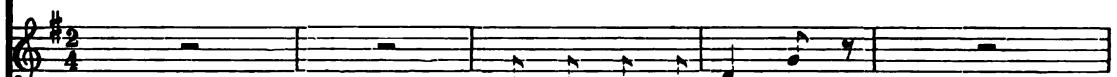
THE WILD ROSE.

Allegretto.

J. F. REICHARDT, arr. 1752—1814.



1. Once a boy a wild rose spied, In the hedge - row grow - ing, Fresh in all its
2. Said the boy, "I'll gath - er thee, In the hedge - row grow - ing ;" Said the rose, "Then



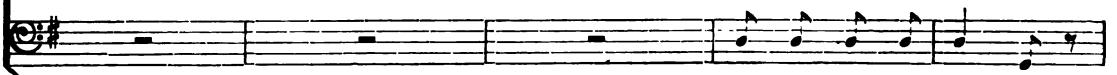
3. Thought - less - ly he pulls the rose, In the hedge - row grow - ing; But her thorns their



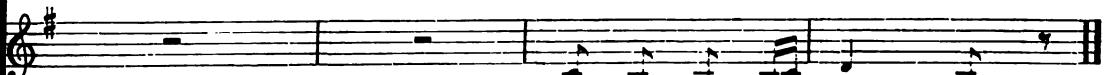
youth - ful pride, When its beau - ties he descried, With joy his heart was glow - ing;
I'll pierce thee, That thou mays't re - mem - ber me,"— Thus re - proof be - stow - ing;



arms op - pose, Vain - ly he la - ments his woes, With pain his hand is glow - ing;



Lit - tle wild rose, wild rose red, In the hedge - row grow - ing.
Lit - tle wild rose, wild rose red, In the hedge - row grow - ing.



Lit - tle wild rose, wild rose red, In the hedge - row grow - ing.



THE ICICLE.

Allegro.

CHARLES J. RICE.

The musical score consists of five staves of music. The first three staves are for voices, and the last two are for piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The vocal parts are written in treble clef, and the piano parts in bass clef. The music is set in a 4-measure phrase structure. The lyrics describe the life and death of an icicle, with the piano providing harmonic support and rhythmic patterns.

1. I once was an i - ci - cle, long and bright, drip, drip, drip, drip, All
 2. When all peo - ple shiv - ered, I prosp - ered the more, drip, drip, drip, drip, But
 spark - ling and daz - zling, and clear as light, drip, drip, drip, drip, I
 now all the best of my days are o'er, drip, drip, drip, drip, I
 loved the frost a - bove ev - ery - thing, But now 'tis much too mild, like spring,
 hate the heat of the great bright sun, Oh dear, dear me, my hours are run,
 drip, drip, drip, drip, I shall sure - ly melt out of sight.
 drip, drip, drip, drip, And the i - ci - cle is no more.

AUTHOR UNKNOWN.

THOU HEAVEN BLUE AND BRIGHT.

Allegretto, con moto.

F. ABT, arr. 1819—1885.

f

1. Thou heaven..... blue and bright..... Ye breez - - es so
 2. Here stand.... I and gaze..... And joy..... in a -

1. Thou heaven..... blue and bright..... Ye breez - - es so
 2. Here stand.... I and gaze..... And joy..... in a -

1. Thou heaven..... blue and bright..... Ye breez - - es so
 2. Here stand.... I and gaze..... And joy..... in a -

mf

light, Ye tree - tops all wav - ing and swing - ing, all swing - -
 maze, And feel such a heav - en - ly pleas - ure, such pleas - -

mf

light, Ye tree - - tops all swing - ing, all swing - -
 maze, And feel such a pleas - ure, such pleas - -

mf

light, Ye tree - tops all wav - ing and swing - ing, all swing - -
 maze, And feel such a heav - en - ly pleas - ure, such pleas - -

f

ing ure Ye pearl eye drops of dew, On Looks
p My with de light

ing. ure. Ye pearl..... drops of dew, On Looks flowers of bright
 ure. My eye..... with de - light

f

ing. ure. Ye pearl..... drops of dew, On Looks flowers of bright
 ure. My eye..... with de - light

THOU HEAVEN BLUE AND BRIGHT.

flowers of bright hue,..... On branch and on blos - - som all
forth on the sight,..... My heart - puls - es beat glad - dest

hue, On branch and on blos-som all cling - ing - On branch and on blos-som all
sight, My heart - puls-es beat gladdest meas - ure - My heart-puls - es beat gladdest

hue, On branch and on blos-som all cling - ing - On branch and on blos-som all
sight, My heart - puls-es beat gladdest meas - ure - My heart-puls - es beat gladdest

cling - - ing, On branch and on blos - - som all cling - -
meas - - ure, My heart - puls - es beat glad - dest meas - -

cling - - ing, On branch and on blos - - som all cling - -
meas - - ure, My heart - puls - es beat glad - dest meas - -

cling - - ing, On branch and on blos - - som all cling - -
meas - - ure, My heart - puls - es beat glad - dest meas - -

ing,- On branch and on blos - - som all cling - - - ing.
ure,- My heart - puls - es beat glad - dest meas - - - ure.

ing,- On branch and on blos - - som all cling - - - ing.
ure,- My heart - puls - es beat glad - dest meas - - - ure.

ing,- On branch and on blos - - som all cling - - - ing.
ure,- My heart - puls - es beat glad - dest meas - - - ure.

THE SWISS MAID.

FOLK-SONG.

Parlante.

1. A sim - ple mountain maid am I, From Swit - zer - land I come; Though
- 2 To Par - is I some - time have been, Where ev - ery one's so fine; But
3. Then soon I left the heart - less throng, To Eng - land next I roved; They
4. To I - ta - ly I took my way, O land of joy and light! 'Mid



man - y plac - es I have seen, Yet none are like my home, O
 lone - ly 'mid the gid - dy scene, For home my heart did pine, O
 did not un - der - stand - my song, And scorned the strains I loved, O
 flowers and smiles this heart was gay, I car - oled day and night, O



Swit - zer - land, O love - ly land! Al - though thy heights are robed with snow; O
 Swit - zer - land, O love - ly land! Than the world thy snows are far less cold; O
 Swit - zer - land, O love - ly land! Fashion's smiles, are like thy snows; O
 Swit - zer - land, O love - ly land! A - gain I come, dear home, to thee; O



Swit - zer - land, O love - ly land! Warm hearts are in thy vales be - low.
 Swit - zer - land, O love - ly land! All that glit - ters is not gold.
 Swit - zer - land, O love - ly land! With thee this heart would fain re - pose.
 Swit - zer - land, O love - ly land! More dear than all art thou to me.



THE HARP THAT ONCE THRO' TARA'S HALLS.

IRISH MELODY.

Andante.

1. The harp that once through Tara's halls, The soul of mu - sic shed, Now hangs as mute on



2 No more to chiefs and ladies bright, The harp of Ta - ra swells; The chord a - lone, that



Ta - ra's walls As if that soul were fled, So sleeps the pride of for - mer days, So



breaks at night, Its tale of ru - in tells; Thus Free-dom now so sel - dom wakes, The



glo - ry's thrill is o'er, And hearts that once beat high for praise, Now feel that pulse no more.



on - ly throb she gives, Is where some heart in - dig - nant breaks, To show that still she lives.



THOMAS MOORE. 1780 — 1852.

MAY SONG.

POLISH MAY SONG.

Allegro.

1. May is here, the world re - joic - es; Earth puts on her smiles to greet her;
 2. Birds through ev - ery thick - et call - ing, Wake the woods to sounds of glad - ness;
 3. Earth to heaven lifts up her voic - es; Sky and field and wood and riv - er;



Grove and field lift up their voic - es; Leaf and flower come forth to meet her!
 Hark! the long drawn notes are fall - ing, Sad, but pleas - ant in their sad - ness.
 With their heart our heart re - joic - es, For His gifts we praise the Giv - er.



1. 2. 3. Hap - py May! blithesome May! Win - ter's reign has passed a - way—



Hap - py May! blithesome May! Win - ter's reign has passed a - way!



LAND OF FREEDOM.

HAYDN, arr.
1732—1809.

Land of Free - dom! Glo - ry's dwell-ing! Ev - er God pre - serve thee

free! When the storms are round thee swell-ing, Let thy heart be strong in

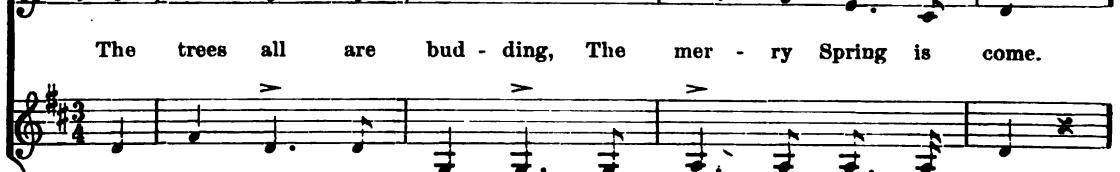
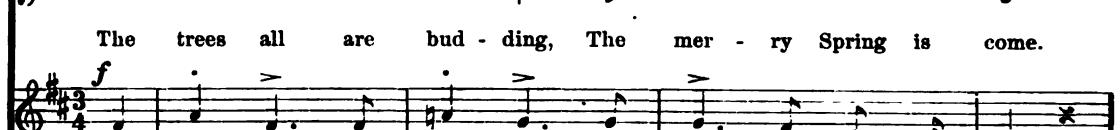
thee. God is with thee, wrong re - pel - ling, He a - lone thy cham - pion be.

Land of Free-dom! Glo - ry's dwell - ing! Ev - er God pre -serve thee free.

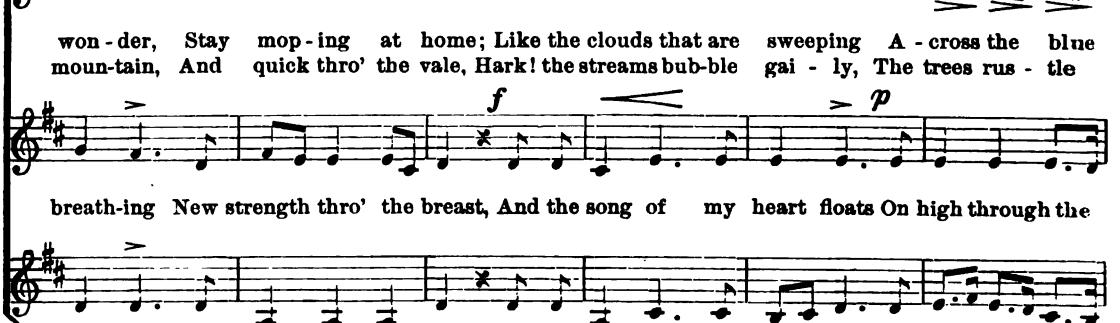
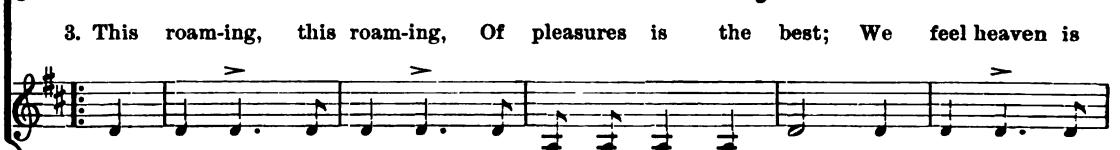
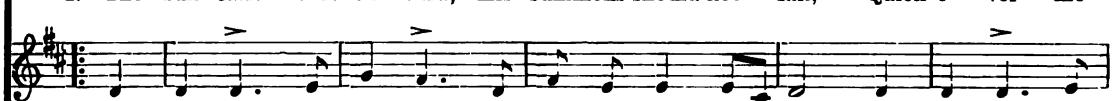
TYROLESE FOLK-SONG.

F. W. KUCKEN, arr.
1810—1882.

Vivace.



2. The sun calls thee on - ward, His summons should not fail, Quick o - ver the



TYROLESE FOLK-SONG.

a tempo. f

sky, Un - fet - ter'd through the wide world, Now wan - der - ing am I, Un -
round, My heart is like the sky - lark, And joins the mer - ry sonnd, My

f

air, Thou wide and bound-less world, thou, In truth art pass - ing fair, Thou

> f

SOLO.
leggiero.

fet - ter'd thro' the wide world, Now wan-der-ing am I. la..... la....
heart is like the sky - lark, And joins the mer - ry sound. la..... la....

> f

wide and boundless world, thou, In truth art pass-ing fair. la la,

la..... la..... la la la la... la.

la la, la la, la la... la.

la..... la..... la la la la... la.

THE MINUET.

Grazioso.

1. Ver - - y queer and quaint the danc - es That they had in
2. Sad and ghost - like is his danc - ing, Wrin - kled face and



old - - en days; For - mal bows and slow ad - vanc - es,
snow - y head; Our new steps he calls dull pranc-ing,



THE MINUET.



For - mal bows and slow ad - vanc - es; Not at all like
Our new steps he calls dull pranc - ing, Says the fine old



our new ways. Ver - - y gra - - cious, yet not hear - ty
art is dead. Then he sighs and fee - bly blink - ing



p



THE MINUET.

The musical score consists of two staves of music. The top staff is for a voice and the bottom staff is for a piano. The music is in common time with a key signature of one sharp (F#). The vocal part begins with a melodic line, followed by a piano accompaniment. The lyrics are as follows:

Grand - pa - pa can dance them yet,..... And to - geth - er
 Bows most court - - ly to his pet;..... But of me no

at my par - ty We both danced the Min - - u - et.
 more he's think - ing As we dance the Min - - u - et.

PHILIP WOOLF, M. D.

SING MERRILY ALL!

W. J. WESTBROOK, arr.



2. When the fields are brown, and the lanes are dry, And the

The music continues with a new section starting with 'white-thorn scents the hedge-row; When the birds flit swift-ly....' The vocal parts are soprano, alto, and bass. The bass part has a dynamic marking of **p**.

white-thorn scents the hedge - row; When the birds flit swift - ly....

white-thorn hangs its ber - ries; When the red leaves fall, and the

The music continues with a new section starting with 'all the day And at night hide a - way in shad - ow; When the'. The vocal parts are soprano, alto, and bass. The bass part has a dynamic marking of **p**.

all the day And at night hide a - way in shad - ow; When the

cuck - oo's cry Is.... heard no... more in the hedg - es; When the

The music concludes with a final section starting with 'cuck - oo's cry Is.... heard no... more in the hedg - es; When the'. The vocal parts are soprano, alto, and bass. The bass part has a dynamic marking of **p**.

SING MERRILY ALL!

p

moon - beams gild the dis - tant sea, And the hum of man - y
p
air grows thick, and the fruit trees bend With the weight of the rud - dy

p

voic - - es Floats on with the breeze, as from o'er the sea It
p
treas - - ure, And nod - ding ears their beau - ty lend To

ff

sweeps where the wave re - joic - - - es Sing mer - - ri - ly
ff
fill up the har - vest meas - - - ure Sing mer - - ri - ly

SING MERRILY ALL!

all! For a might - y King rules great and

all! For a might - y King rules great and

p

small— Sing mer - - ri - - ly all! For a might - - y

p

small— Sing mer - - ri - - ly all! For a might - - y

cres.

King rules great and small.....

cres.

King rules great and small.....

A VACATION SONG.

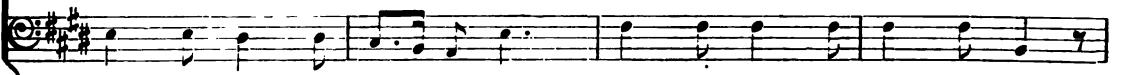
Allegretto.

2. Swing, swing, un - der, o - ver, I - - die bees are at the clo - ver,



Noth - ing now to do but play, Swing - ing, ly - ing in the hay—

I - - die winds go wan - dering by, I - - die clouds float white and high—



cres. f Swing - ing, ly - ing, in the hay, Hav - ing just my own sweet way,

cres. f I - - die clouds float white and high. No - thing un - der the blue sky,



A VACATION SONG.

All the hap - py sum-mer day— All the hap - py sum-mer day.
 Is so i - dle now as I— Is so i - dle now as I.

MARGARET JOHNSON.

OVER THE SUMMER SEA.

Allegro.

VERDI, arr. 1814—

1. C - ver the sum - mer sea, With young hearts gay and free,
 Swift with the tide we go, Brave - ly our boat we row,

2. Grief with the sun may rise, Un - der the star - ry skies,
 Hark, to the lute's gay sound, With joy our hearts re-bound,

Sing we our songs with glee, While bright stars quiv - er;
 Faint - ly the soft winds blow O - ver the riv - er.

Ban - ish all doubt - ing sighs, Use them to - mor - row;
 Cast not your eyes a-round, Seek - ing for sor - row.

OVER THE SUMMER SEA

GATHER SPRING FLOWERS.

GERMAN.

Allegretto.

1. Gath - er spring flow - ers while fresh with Spring's breath; Gath - er the ro - ses ere
 2. Now with the rose - flush your own cheeks soft glow, Nev - er a thought of the
 3. Faith - ful to truth there is no - thing to dread; Vir - tue will cheer you when



Spring yields to death; Ro - ses all dew - y with per - fume most rare;
 win - ter's cold snow; But as the snow melts so youth turns to age,
 Spring-time is dead; Pure as the flow - ers then live your life through,



Vi - o - lets dain - ty and li - lies all fair. Gath - er them gai - ly while
 Time is a vol - ume, each sea - son a page, Gath - er the flow - ers while
 Spring-time or Au - tumn no change brings to you. True hearts like gran - ite de -



lasts the bright day, Spring on - ly vis - its, with brief time to stay;
 lasts the spring day; Wea - ried are limbs with long la - bor or play.
 fy fic - kle time, Mem - 'ry grows ro - ses a - mid Win - ter's rime.



GATHER SPRING FLOWERS.

Sun-set brings sha-dows and pet-als then close
Sun-set brings rest and the twi-light's faint gleams
With-ered be rose-leaves, their per-fumes still play;

O-ver the soft heart of
Bring to closed eyes all the
Gath-er all good things while

li-ly and rose, Yes, o-ver the chilled heart of li-ly and rose.
sol-ace of dreams, Yes, bring to closed eyes all the sol-ace of dreams.
lasts your young day, Youth is your Spring and most brief is its stay.

GER. tr. by PHILIP WOOLF, M. D.

'NEATH FOREIGN SKIES.

Andante moderato.

F. GLÜCK, arr.

1. See'st thou at ev-ening yon clouds so low? See'st thou the peaks of the
2. In those dim for-ests for-ev-er green, Si-lent and hid-den true

3. On the bleak rocks the north wind doth blow, Soft zeph-yrs breathe in the
4. Could I in-hale but that morn-ings breath, Dy-ing at eve were a

'NEATH FOREIGN SKIES.

moun - tains glow With snow ev - er - last - ing the mountains are bound, And
love is seen! And my love sees but morn - ing and eve - ning light, And *cres.*

vales be - low; While the moon - light glim - mers through forests pro - found, And
lov - er's death! Then would life melt a - way like the foam on a stream, Thou,

wood - land and val - ley with ver - dure are crowned. 'Neath for - eign skies how my
love, all a - lone with love knows but de - light. 'Neath for - eign skies how my

far off the sea moans with mur - mur - ing sounds. 'Neath for - eign skies how my
love, art e - ter - nal, a sweet, end - less dream. 'Neath for - eign skies how my

long - ing heart sighs— 'Neath for - eign skies how my long - ing heart sighs.

long - ing heart sighs— 'Neath for - eign skies how my long - ing heart sighs.

BY RAIL.

Allegro molto.

JOHN W. TUFTS.

1. Rid - ing in the cars

2. Sun - shine in - to gloom;

with a speed that's fright - ful, I am half a - fraid;

rat - tle bang and rat - tle! I can close my eyes;

BY RAIL

A musical score for "By Rail" featuring two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics are integrated into the music, appearing below the notes. The score consists of six lines of music, each ending with a double bar line and repeat dots, indicating a repeating section. The lyrics are:

but it's so de - light - ful! Rat - tle go the wheels, . . .
think I'm in a bat - tle, Speed - ing o'er a bridge, . . .
up and down we're bump - ing; Now 'neath tun - nels dark; . . .
rush - ing through an al - - ley; Run - ning up a hill; . . .

BY RAIL.

now o'er bridg - es thump - ing! Puff - ing goes the smoke, . . . coal dust o'er us

fly - ing through a val - ley; Rid - ing in the cars, . . . with a speed that's

sprink - ling; Now the sta - tion's near, loud the bell goes tink - ling—

fright - ful! I am half a - fraid! but it's so de - light - ful—

BY RAIL.

D.C.

Now the station's near, loud the bell goes tink - ling.
I am half a - fraid! but it's so de - light - ful!

D.C.

poco - a - - - poco. dim - in - u - en - do. e -

rall. mol - to pp ppp

PHILIP WOOLF, M. D.

DECEMBER.

A CAROL.

A. R. GAUL, arr.

Andantino.

p legato. *rall.*

a tempo. p

1. Hark! the bells, the bells of Christmas sound Far a - cross the lea,
 2. Hark! the winds, the winds a - cross the wold, Shriek-ing keen and shrill,
 3. Hark! the bells, the joy - ous bells a - gain, In the dis - tance chime,

p

far across the lea, Mak - ing o'er the frost - y ground, Mak - ing dul - cet mel - o - dy!
 shrieking keen and shrill, Bear - ing sounds from re-gions cold, Sounds from o'er the vale and hill!
 in the distance chime, Heard a - bove the wind and rain, Heard the bells of Christmas time!

DECEMBER.

dim.

p

O'er the frost-y ground, mak-ing mel-o-dy!
 Bear-ing sounds from re-gions cold o'er vale and hill!
 Heard a-bove the wind, sweet bells of Christ-mas time—

Soft and low, still they go,
f Fierce they blow, as they go,
p Soft and low, still they go,

f *p* *f* *rall.*
 Swinging, ringing to and fro! Soft and low, still they go, Swinging, ringing to and fro!
 Swirling, whirling, 'mid the snow, *f* Fierce they blow, as they go, Swirling, whirling, 'mid the snow!
 Swinging, ringing to and fro! *p* Soft and low, still they go, Swinging, ringing to and fro!

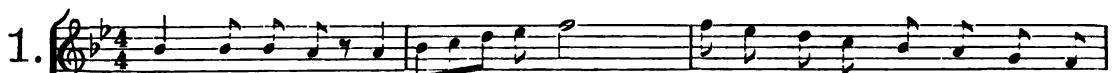
*a tempo.**f* *rall.*

EDWARD OXENFORD.

NOW WE ARE MET IN HARMONY.

CATCH.

SIMON IVES. d. 1662.



Now we are met in har - mo - ny, Fol-low, fol-low, fol - low, fol - low,



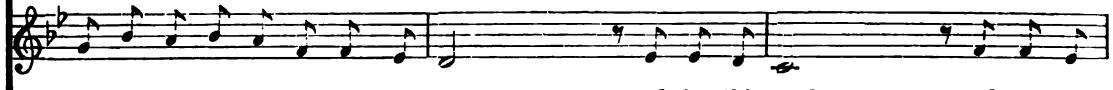
Now we are met in har - mo - ny, Fol-low, fol-low, fol - low, fol - low,



Now we are met in har - mo - ny, Fol-low, fol-low, fol - - - - low,



fol-low, fol-low me, And sing this catch, and sing this catch,



fol-low, fol-low me, And sing this catch, and sing this catch, and sing this



fol-low, fol-low me, And sing this catch, and sing this catch,



and sing this catch, and sing this catch right mer - ri - - - ly.



catch, and sing this catch, and sing this catch right mer - - - ri - - - ly.

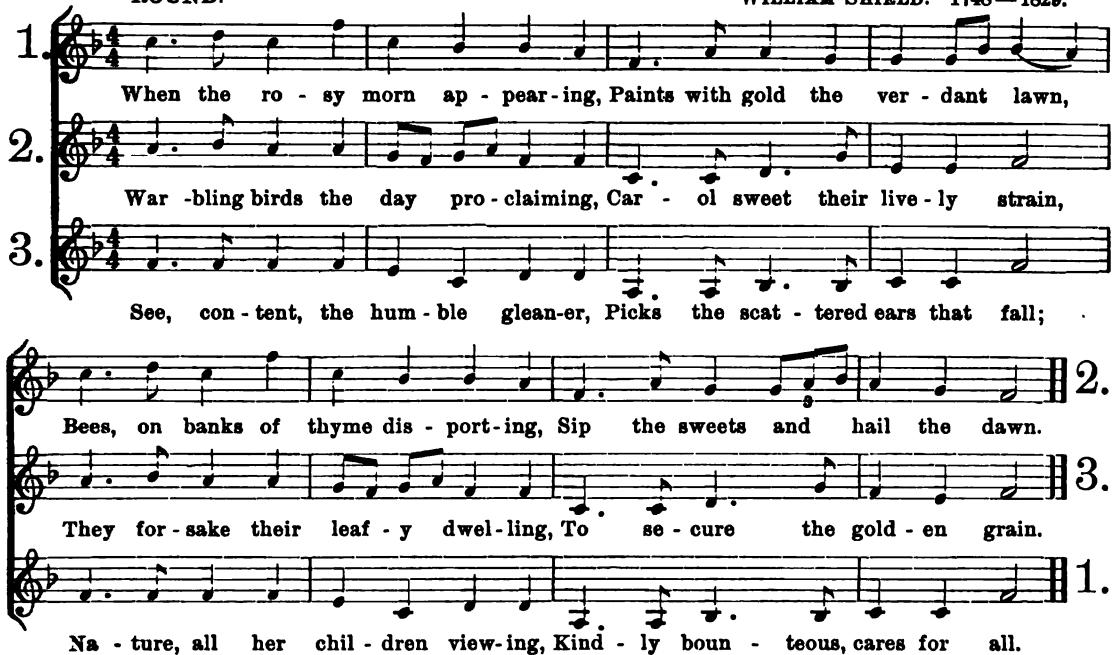


and sing this catch, sing this catch right mer - - - ri - - - ly.

WHEN THE ROSY MORN APPEARING.

ROUND.

WILLIAM SHIELD. 1748—1829.

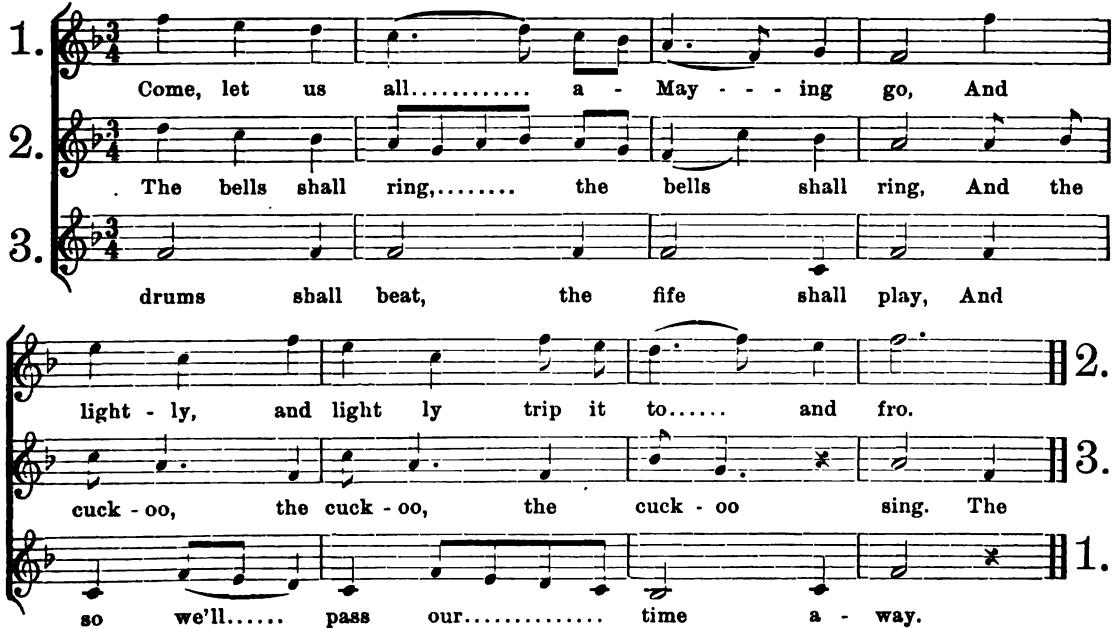


1. When the ro - sy morn ap - pear-ing, Paints with gold the ver - dant lawn,
 2. War - bling birds the day pro - claiming, Car - ol sweet their live - ly strain,
 3. See, con - tent, the hum - ble glean-er, Picks the scat - tered ears that fall;
 2. Bees, on banks of thyme dis - port-ing, Sip the sweets and hail the dawn.
 3. They for - sake their leaf - y dwel-ling, To se - cure the gold - en grain.
 1. Na - ture, all her chil - dren view-ing, Kind - ly boun - teous, cares for all.

COME, LET US ALL A-MAYING GO.

ROUND.

HILTON. d—1657.



1. Come, let us all..... a - May - - ing go, And
 2. The bells shall ring,..... the bells shall ring, And the
 3. drums shall beat, the fife shall play, And
 2. light - ly, and light ly trip it to..... and fro.
 3. cuck - oo, the cuck - oo, the cuck - oo sing. The
 1. so we'll..... pass our..... time a - way.

ALL WHO SING.

ROUND, On the Major Scale.

Moderato.

T. GOODBAN. 1780—1863.

1.

All who sing and wish to..... please, Must sing in

Lä lä lä lä lä

Na - - ture's bless - ings all should seize..... Which to

tune, the words ex - - - press; Keep the.... time, take

lä lä lä lä lä

ills give sweet re - - - dress; Har - - - mo - ny bids

breath with ease, The sounds sus - - tain, the voice sup - press.

lä lä lä lä lä lä

an - ger cease, And soothes the mind that feels dis - tress.

2.

3.

THE BLUE-BELL OF SCOTLAND.

MRS. JORDAN, arr.

The musical score consists of six staves of music in common time, key signature of two sharps. The vocal parts are arranged in three voices: Bass, Tenor, and Alto. The lyrics are integrated with the music, appearing below the staves where they correspond to the vocal parts.

1. Of all flowers in Scot - land, I'd choose the dear Blue - bell, Of all flowers in
 2. Its form too has mu - sic, I oft - en hear it ring, Its form too has

3. Its hue is the hue of those beam - ing, bon - nie eyes - Its hue is the
 4. A Blue - bell thou gav'st me when we were forced to part - A Blue - bell thou

Scot - land, I'd choose the dear Blue - bell; Its col - or has a lan - guage which
 mu - sic, I oft - en hear it ring, Fore - bod - ing joy un - cloud - ed, which

hue of those beam-ing bon - nie eyes, That, like it, speak of truth and of
 gav'st me when we were forced to part, And though its leaves are with - ered, I

plain - ly seems to tell Of the one that's a - far and to say he loves me well
 fu - ture days may bring: Oh ye birds sing - ing yon - der, of those sweet days ye sing

love that nev - er dies, Yet they still look to Scot - land from far - off for - eign skies.
 wear it near my heart, There I keep it and fan - cy that near me still thou art.

AUTUMN'S GOLDEN LEAF.

OLD ENGLISH SONG.



3. Life hath its chang - es— Its Spring-time, hope and joy, Ere

AUTUMN'S GOLDEN LEAF.

The musical score consists of three staves of music in common time with a key signature of one sharp. The vocal parts are in soprano, alto, and bass. The lyrics describe the beauty of nature through the seasons. The first section ends with a repeat sign and a double bar line.

e'er the eye can wan - der, The gar - den and the field A
 love the Spring's meek pan - sy, The Sum - mer's blush - ing rose, And
 Win - ter un - re - lent - ful At dis - tance frowns se - vere; But

The musical score continues with three staves of music. The lyrics describe the rich prospects of winter and the joy of banishing fear. The section concludes with a forte dynamic.

rich - er pros pect yield; Earth seems to squan - der Her
 Win - ters pear - ly snows; But, to my fan - cy, of

let us ban - nish fear— Blest and con - tent - ful To

The musical score concludes with three staves of music. The lyrics emphasize the abundance of nature's gold in autumn, comparing it to the golden leaves of the season.

plen - ty in the sheaf. Her gold in ev - ery leaf.
 Na - tures gems the chief, Is Au - tumn's gold - en leaf.

with - er with - out grief Like Au - tumn's gold - en leaf.

THE NIGHTINGALE.

Lento e con espressione.

A. ALIBIEFF, arr.



1. Night-in-gale, O Night-in-gale, Most me-lo-dious, Night-in-gale; Whither
2. Ah! how oft-en, as I lay, Weep-ing all the night a-way, I have



3. Said my love, when forced to part, Take this gold-en ring, sweetheart; Keep it

*Piu moto.*

art thou go-ing, say? Who will hear thy next sweet lay? Night-in-
lis-tened to thy strain, Full of love and full of pain. Night-in-



and for-get me not, Thine am I whate'er my lot. Night-in-



gale, O Night-in-gale! O Night-in-gale! Most me-lo-dious Night-in-gale!



gale, O Night-in-gale! O Night-in-gale! Most me-lo-dious Night-in-gale!



FAINTLY THE NIGHT WINDS SIGH.

TUNE—"ROBIN ADAIR."

Moderato.

1. Faint - ly the night winds sigh, Stars watch will keep; Cloud-shad - ows

2. Home from the mead - ows chill, Bees drow - sy creep; Down o'er the

soft - ly lie O'er earth a - - sleep. Close then thy wea - ry eyes,

si - lent mill Black shad - ows sweep. In nest the wee birds doze;

Bright as the star - lit skies, Sweet dreams in slum - ber rise;—Sleep then, dear, sleep!

Blue bell and crim - son rose Droop and their pet - als close:—Sleep then, dear, sleep!

PHILIP WOOLF, M. D.

COME, LET US RAISE THE SONG.

A. G. MUTHFESSEL, arr.
1785—1800.

f Con spirito.

1. Come, let us raise the song of songs, With
 2. Thou land that scorned the bonds of old, No
 3. For e'er are broke the ty - - rant's chains; And

f

loud and sheer - ful voic - - es, To Free - dom's land this
 time our love can sev - - er, Thy praise no tongue has
 now this right we cher - ish,— To fight for home while

cres. *un poco rit.*

right be - longs, While all the earth re - joic - - - es.
 ful ly told; Be - hold us thine for - ev - - - er.
cres. *un poco rit.*

life re - mains, Or for our Free - dom per - - - ish.

OUR COUNTRY.

Alla marcia.

1. Home of the free! ev - er to me Bright - est and fair - est the
 2. Beau - ti - ful land! Loft - y and grand Tow - er thy moun - tains far

3. Home of the free! ev - er to me Bright - est and fair - est the

world has e'er shown; Still may thy name, peer - less in fame,
 in - to the sky; Fair are thy towns, Fer - tile thy downs,

world has e'er shown; Still may thy name, peer - less in fame,

OUR COUNTRY.

Through all the a - ges for - ev - er be known! Here may the hun - gry with
 Man - y the riv - ers that gleam on the eye! Here may thy chil - dren in

Through all the a - ges for - ev - er be known! Here may the sor - row - ing

plen - ty be fed; Here the op - pressed of all na - tions be led;
 loy - al - ty stay; Here may re - li - gion di - rect all their way;

hap - pi - ness gain; Here may the wea - ry a sure rest at - tain.

OUR COUNTRY.

1. 2. 3.
While from each shore rings ev - er - more— "Free - dom for - ev - er! In
While from each shore rings ev - er - more— "Free - dom for - ev - er! In

cres. ma non rit. *f*
God is our trust!" "Free - dom for - ev - er! In God is our trust!"
cres. ma non rit. *f*
God is our trust!" "Free - dom for - ev - er! In God is our trust!"

cres. ma non rit. *f*

W. W. CALDWELL.

GOD IS MY STRONG SALVATION.

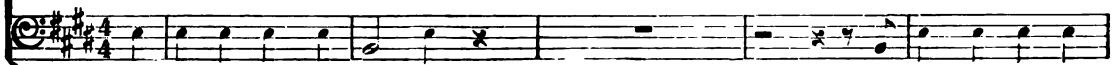
BEETHOVEN, arr. 1770—1827.



1. God is my strong sal - va - tion; What foe have I to fear? In darkness and temp-



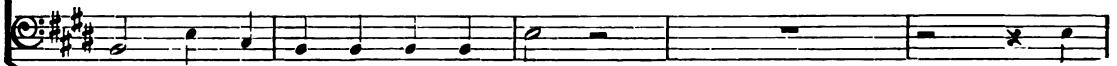
2. Place on the Lord re - li - ance, My soul, with courage wait; His truth be thine af -



ta - tion, My light, my help is near. Though hosts en - camp a - round me, Firm



fi - ance, When faint and des - o - late. His might thy heart shall strengthen, His



to the fight I stand; Whatter - ror can con-found me, With God at my right hand?



love thy joy in - crease, Mer - cy thy days shall lengthen, The Lord will give thee peace.



JAMES MONTGOMERY. 1771—1854.

PRAISE TO THE LORD.

NEANDER. 1678.

1. Praise to the Lord! who o'er all things so wondrous - ly reign - - eth,
Shel - ters them un - der His wings, yea, so gen - tly sus - tain - - eth;
2. Praise to the Lord! who doth pros - per thy work and de - fend thee;
Sure - ly His good - ness and mer - cy here dai - ly at - tend thee;

3. Praise to the Lord! oh, let all that is in me a - dore Him!
All that hath life and breath, come now with prai - es be - fore Him!

Hast thou not seen
Pon - der a - new
How thy de - sires have
What the Al - might - y can

Let the A men
Sound from His peo - ple a -

been
do,
Grant - ed in what He or - dain - - eth?
If with His love He be - friend thee!

gain,
Glad - ly for aye we a - dore
Him!

SOHR. 1668.

MORNING HYMN.

BORTNANSKY, arr.
1768—1825.

1. Now that the day - light fills the sky, We lift our
 2. May He re - strain our tongues from strife, And shield from

3. Oh, may our in - most hearts be pure, From thoughts of
 4. So we, when this day's work is o'er, And shades of

hearts to God on high; That He in all we
 an - ger's din our life, And guard with watch - ful

fol - ly kept se - cure; And pride of sin - ful
 night re - turn once more, Our path of tri - al

do care or say, Would keep us free from harm to - day.
 our eyes From earth's ab - sorb - ing van - i - ties.

flesh sub - dued, Through spar - ing use of dai - ly food.
 safe - ly trod, Shall give the glo - ry to our God.

AWAKE! OUR LOVE.

JOHN F. BURROWES.

1787—1852.

1. A - wake! our love; A - wake our joy; A -
2. New time, new fa - vors, and new joys. Do
3. Lord of our time, whose hand hath set New
wake! our heart and tongue; Sleep not when mer - cies
a new song re - quire; Till we shall praise Thee
time up - on our score; Thee may we praise for
loud - ly call, Break forth in - to a song.
as we would, Ac - cept our hearts' de - sire.
all our time, When time shall be no more.

JOHN MASON. 1694.

GOD OF ALL CREATION

UNISON.

1. God of all cre - a - tion, An - gels
 2. Spheres that sing while shin - - ing, In - ce -
 3. Na - ture, too, re - joic - - es In - re -
 4. Fa - ther, life Thou gav - - est; With Thy

bow be - fore Thee; Ev - ery tribe and
 les - tial cho - rus, Ev - er are com -
 spon - sive mea - sure, While her my - riad
 par - don seal us; By Thy grace Thou

na - . . . tion Wor - ship and a - dore Thee.
 bin - . . . ing In Thy prais - es o'er us.
 voic - . . . es Swell the song of pleas - - ure.
 sav - . . . est; In Thy mer - cy heal us.

WHERE'ER I GO.

GERMAN CHORALE.—1529.

1. Wher - e'er I go, what - e'er my task, The coun - sel of my God I
 2. For what can all my toil a - vail? My care, my watch - ing, all must

3. For nought can come, as nought hath been, But what my Fa - ther hath fore-
 4. I lean up - on His might - y arm, It shields me well from ev - ery

ask, Who all things hath and can; Un - less He give both thought and deed, The
 fail, Un - less my God is there; Then let Him or - der all for me, As

- seen, And what shall work my good; What - e'er He gives me I will take, What-
 harm, All e - vil shall a - vert; If by His pre - cepts still I live, What-

ut - most pains can ne'er suc - ceed, And vain—and vain the wis - est plan.
 He in wis - dom shall de - cree; On Him—on Him I cast my care.

- e'er He choos - es I will make My choice—my choice with thank - ful mood.
 - e'er is use - ful He will give, And nought—and nought shall do me hurt.

PAUL FLEMMING.—1631.

THEY WHO ON THE LORD RELY.

1. They who on the Lord re . ly, Safe - ly dwell, though
 2. Vain temp - ta - tion's wil - y snare; Chris - tians are Je -

3. When they wake, or when they sleep, An - gel guards their

dan - ger's nigh; Lo! His shel - tering wings are
 ho - vah's care; Harm - less flies the shaft by

vig - ils keep; Death and dan - ger may be

spread, O'er each faith - ful ser - vant's head.
 day, Or in dark - ness wings its way.

near; Faith and love have nought to fear.

H. F. LYTE. 1793—1847.

THE LORD MY PASTURE SHALL PREPARE.

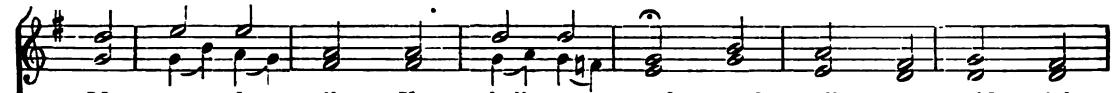
SEVER GASTORIUS. (d. 1675.)



1. The Lord my past - ure shall pre - pare, And feed me with a shepherd's care; His pres - ence shall my wants sup - ply, And guard me with a watchful eye;
2. When in the sul - try glebe I faint, Or on the thirst - y mountain pant; To fer - tile vales and dew - y meads, My wea - ry, wan - dering steps He leads,



3. Though in the paths of death I tread, With gloom - y hor - rors o - ver - spread; My stead - fast heart shall fear no ill, For Thou, O Lord, art with me still;



My noon - day walks He shall at - tend, And all my mid - night
Where peace - ful riv - ers, soft and slow, A - mid the ver - dant



Thy friend - ly crook shall give me aid, And guide me through the



hours de - fend— And all my mid - night hours de - fend.
land - scape flow— A - mid the ver - dant land - scape flow.



dread - ful shade— And guide me through the dread - ful shade.



JOSEPH ADDISON. 1672—1819.

THE BIRD LET LOOSE.

BEETHOVEN, arr.
1770—1827.



1. The bird let loose in eastern skies, When hast'ning fond - ly home, Ne'er stoops to earth her



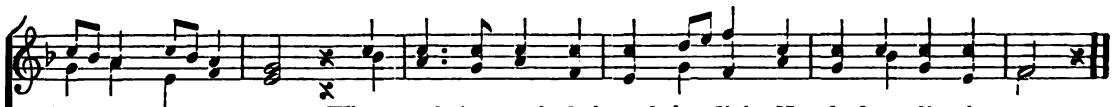
2. So grant me, God, from ev - ery care, And stain of pas - sion free, A - loft, through virtue's



wing, nor flies Where i - dle war - blers roam ; But high she shoots through air and light, A -



pur - er air, To hold my course to Thee ; No sin to cloud, no lure to stay My



- bove all low de - lay, Where noth - ing earth - ly bounds her flight, Nor shad - ow dims her way.



soul, as on she springs; Thy sunshine on her joy - ful way, Thy freedom in her wings.



THOMAS MOORE. 1780—1852.

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GLOSSARY OF MUSICAL TERMS AND SIGNS.

MOVEMENT.

<i>Alla marcia</i>	March movement.
<i>Allegro</i>	Lively, quickly.
<i>Allegretto</i>	A little slower than Allegro.
<i>Andante</i>	Going, moving along at a moderate pace.
<i>Andantino</i>	Going, but slower than Andante.
<i>A tempo</i>	In time.
<i>Con moto</i>	With movement.
<i>Con spirito</i>	With spirit.

<i>Larghetto</i>	Slowly and broadly.
<i>Lento</i>	Slow.
<i>Moderato</i>	Moderately.
<i>Rallentando</i>	Gradually retarded.
<i>Ritardando</i>	Gradually slower.
<i>Ritenuto</i>	Holding back.
<i>Un poco animato</i>	Somewhat animated.
<i>Vivace</i>	Lively and somewhat faster than Allegro.

MANNER.

<i>Con espressione</i>	With expression.
<i>Dolce</i>	Sweetly.
<i>Giocoso</i>	Mirthful, jocose.
<i>Grazioso</i>	Gracefully.
<i>Leggiero</i>	Lightly.
<i>Maestoso</i>	Majestically.

<i>Parlante</i>	As if spoken.
<i>Scherzando</i>	Playful.
<i>Sostenuto</i>	Sustained, closely connected.
<i>Spiritoso</i>	Spiritedly.
<i>Tranquillo</i>	Quietly.

QUANTITY.

<i>> Accent.</i>	
<i>Crescendo, cres <</i> ...	Growing louder.
<i>Diminuendo, dim. ></i>	Growing softer.
<i>Piano, p.</i>	Soft.
<i>Pianissimo, pp.</i>	Very soft.

<i>Forte, f.</i>	Loud.
<i>Mezzoforte, mf</i>	Less loud.
<i>Fortissimo, ff</i>	Very loud.
<i>Sforzando, sf</i>	Strongly accented.

VARIOUS.

<i>Ben</i>	Very much.
<i>Coda</i>	A close.
<i>Da Capo, D.C.</i>	Return to the beginning.
<i>E</i>	And.
<i>Fine</i>	The end.
<i>Ma</i>	But.

<i>Molto</i>	Much.
<i>Non troppo</i>	Not too much.
<i>Piu</i>	More.
<i>Sempre</i>	Always.
<i>Un poco</i>	A little.



THE
CECILIAN SERIES
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STUDY AND SONG.

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JOHN W. TUFTS.

BOOK IV.—FOR MIXED VOICES.

COMPRISING:

STUDY IN TUNE AND TIME, PART-SONGS AND CHORUSES, OCCASIONAL,
PATRIOTIC, AND SACRED SELECTIONS.

ADAPTED TO THE USE OF SCHOOLS AND CHORUSES.



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Book II.—For Soprano and Alto Voices.

Book III.—For Unchanged Voices. With Added Notes for
Basses and Tenors.

Book IV.—For Mixed Voices.

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PREFACE.

THE Cecilian Series of Study and Song, of which this volume forms a component part, is designed and undertaken for the main purpose of providing for schools and classes additional studies and songs of a high character, educationally and musically, yet so simple that they may be performed and enjoyed by pupils who have but limited knowledge of music notation. The aim in this volume, especially, has been to meet the demand for more part-songs and choruses, such as are needed many times to supplement regular lines of musical instruction, and to add to the recreative element of vocal music in the schools.

Having this thought in mind, bright and pleasing selections have been provided, which include many that are adapted to special occasions and festival days. In addition, a number of sacred selections have been included that will be found well suited to devotional exercises and other occasions. These have been chosen with much care, and although mostly taken from the works of composers of high rank, they will be found to be simple and easy of performance. It is hoped that selections of this character may lead to a study of compositions better fitted for church use than those frequently found in compilations prepared for this purpose.

It is no part of the plan of the Cecilian Series to provide an elaborate course of study in vocal music for purposes of school and class drill,—this field being already amply and sufficiently covered by the Readers and Charts of the Normal Music Course. It has seemed wise, however, to insert in each book a sufficient number of carefully graded exercises to enable teachers, who are not supplied with the Normal Music Course, or where the use of a full graded system of instruction in vocal music is, for any reason, not at present feasible to train their pupils in many of the simpler problems in ordinary vocal music.

While, therefore, the instruction side has not been ignored, the preeminent value of these books as a *song* series especially adapts them to supplementary use, in the several grades for which they are respectively designed, in connection with the work from the regular Readers and Charts, and the publishers feel confident when so used their use will give renewed zest and greatly increased interest and value to the regular graded work.

This volume is intended, as its title indicates, for schools and choruses containing mixed voices—high schools, the higher grades of grammar schools, and even ungraded schools of the higher class; as well as for private classes of similar attainment, and even singing societies and choruses. When used, as will doubtless be the case, at times, in such bodies of singers, by those who have not had previous training in the elements of music, the songs will necessarily be learned more or less by rote or imitation.

As few tenor voices are found in such grades and classes, an arrangement is made whereby the lowest alto singers may assist in producing the effect of the usual four-part harmony. The notes for the bass parts are placed within a compass easily reached by all young male voices. The book will be found, also, in this respect as well as in those already enumerated, to be well suited to the needs of private classes and choruses.

It is always desirable that four-part harmony should be represented wherever possible, and singers are earnestly advised to practice and overcome the alleged difficulty of "carrying" the different parts. They should consider each part an independent melody, and they must concentrate their attention upon the successive notes of each voice,—remembering that the harmony is but the combination of the various melodies, or parts.

The technicalities of harmony should follow — never precede — the reading and singing of the different melodies. Time otherwise spent upon them is wasted.

The French Time Names in the form in which they are introduced and used in the Normal Music Course, are employed in these studies, and their use is strongly recommended.

Let it always be kept in mind that *Music* is the aim, and that *Education in Music* which will enable the pupil to read intelligently and appreciate the best musical literature, and all diligence should be devoted to the development and accomplishment of this end in the most intelligent and finished manner possible. If this is done conscientiously by teachers and pupils; if the selections furnished in this volume be carefully studied and thoughtfully rendered, so that the sentiment of both music and words may go hand in hand; if the spirit of song shall abide with the singers, there can be no doubt that the book will please and help all who use it, and serve as an introduction to more elaborate compositions. In this hope it was prepared, and in this hope it is sent on its mission.

“A company of singers is like a company of brothers ; the heart is opened, and in the stream of song they feel themselves of one heart and of one mind.”—WERDER.

“The great composers considered a fine accentuation, correct phrasing and an absolutely loyal observance of all the minor parts of a rhythmically well-constructed piece, a most important study for the young musician.”—KIRNBERGER.

“Do not judge a composition from the first hearing ; what pleases at the first moment is not always best. Masters require to be studied. Much will become clear to you at an advanced age only.”—ROBERT SCHUMANN.

“What we have learned is emphatically our own ; it is the only property of which we cannot be deprived ; no fire, no inundation, no storm, no war,—indeed, no outward circumstance can rob us of the smallest particle of the property which is housed in our brain.”

A STUDY IN TUNE AND TIME.

In presenting the following routine of practice no attempt is made to explain matters of tone quality, expression or phrasing. These nicer distinctions belong to a treatise of another character. Within this limited space only the simplest formulas are introduced, and these are divested of all needless technicalities. The whole series of exercises is made as plain and simple as possible, and it forms a school manual for daily work.

Notwithstanding the necessary condensation, the routine covers an extensive ground, and it will prove a valuable guide to those who may know the *thing*, but not the *sign*. These signs, forming our musical notation, which have been handed down to us, are sufficiently clear to express the musical thoughts of the composer. These thoughts are suggestions to the listener, and he applies them according to his ability, whether natural or acquired.

It is the earnest wish of the author that this little work may open the field to more extended researches, and create a desire to know more clearly the wonderful conceptions of the masters of musical thought.

In carrying out this plan of sight singing the teacher will need only the knowledge of the simplest signs of notation. With greater skill and experience will come greater and quicker results, but any teacher who is in earnest will see a satisfactory return in the simplicity of this process of teaching, as the underlying principles are surely and easily developed.

This study of Tune and Time should precede every lesson in singing, and no section of the work in either direction should be left until the desired result is fully attained.

In order to understand the signs of our musical notation, two things are necessary :

1. A musical conception of the so-called Major Scale.
2. A mental conception of the measure in its different forms.

These two are comprised in the general heads of *Tune* and *Time*.

T U N E.

For a beginning in *Tune* a thorough knowledge of our series of tones called the Major Scale is absolutely necessary. This is learned by imitation through voice or instrument, and the student must aim to produce it in as exact tune as possible. Unless this is first acquired all the deviations from its natural order will be very uncertain. It should be repeated many times and the study of it should form the introduction to every practice hour.

When the tune of the scale has been learned a gradual knowledge of its different notations is easily gained. For this purpose the various representations in general use, thirteen in number, are given. They are in the compass most easily sung by the different voices, Soprano, Alto, Tenor and Bass.

The Tenor part is more frequently expressed upon the G clef, as with Soprano voices, but the tones sound an octave lower.

The sharps and flats necessary to preserve the order of tones found in the well-known standard are here introduced with the notes.

The scales should be sung, ascending and descending, in the following order :

1. Using the names, 1, 2, 3, 4, &c.
2. Using the pitch names, C, D, E, F, &c.
3. Using a single vowel, such as ä, ö or ē, throughout.

In singing the last the student should endeavor to fix the representation in mind, using both G and F clefs, and this should be done as far as possible without looking at the representation.

For the convenience of the younger singers, Sopranos and Altos, slight changes may be made in the pitch of the key notes or starting points.

Much time should be spent in the practice of the tones of the scale, both above and below the key note.

Progressions in connected and detached intervals should be made in as great a variety as possible.

At the outset the parts should receive separate drill. They may afterward sing in conjunction.

The scale representations are as follows :

—IV—

SOPRANO
AND
TENOR.

ALTO.

BASS.

S.
T.

A.
B.

S.
T.

A.
B.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

C D E F G A B C G A B C D E F G D E F G A B C D

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

A B C D E F G A E F G A B C D E

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

B C D E F G A B F G A B C D E F

- V -

Soprano (S.) Tenor (T.) Alto (A.) Bass (B.)

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8

F G A B \flat C D E F B \flat C D E \flat F G A B \flat

B \flat

Soprano (S.) Tenor (T.) Alto (A.) Bass (B.)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

E♭ F G A♭ B♭ C D E♭ A♭ B♭ C D♭ E♭ F G A♭

C: 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8

Soprano (S) Tenor (T) Alto (A) Bass (B)

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

D♭ E♭ F G♭ A♭ B♭ C D♭ G♭ A♭ B♭ C♭ D♭ E♭ F G♭

—VI—

Having learned the various representations of the scale, the necessary sharps and flats having been introduced with the notes, they may now be practiced with the prefixed signatures.

They are as follows.

SOPRANO.
AND
TENOR.

A musical staff for two voices, soprano and tenor. It consists of five horizontal lines. The soprano part starts with a treble clef, and the tenor part starts with a bass clef. Both parts begin on the second line (middle C) and play a scale of eight notes. A sharp sign is placed above the fifth note of the scale. The staff ends with a double bar line.

ALTO.

A musical staff for the alto voice. It consists of five horizontal lines. The alto part starts with a treble clef and begins on the third line (A). It plays a scale of eight notes, ending with a sharp sign above the fifth note. The staff ends with a double bar line.

BASS.

A musical staff for the bass voice. It consists of five horizontal lines. The bass part starts with a bass clef and begins on the fourth line (F). It plays a scale of eight notes, ending with a sharp sign above the fifth note. The staff ends with a double bar line.

S.
T.

A musical staff for soprano and tenor voices. It consists of five horizontal lines. The soprano part starts with a treble clef, and the tenor part starts with a bass clef. Both parts begin on the second line (middle C) and play a scale of eight notes. Two sharp signs are placed above the fifth and sixth notes of the scale. The staff ends with a double bar line.

A.

A musical staff for the alto voice. It consists of five horizontal lines. The alto part starts with a treble clef and begins on the third line (A). It plays a scale of eight notes, ending with two sharp signs above the fifth and sixth notes. The staff ends with a double bar line.

B.

A musical staff for the bass voice. It consists of five horizontal lines. The bass part starts with a bass clef and begins on the fourth line (F). It plays a scale of eight notes, ending with two sharp signs above the fifth and sixth notes. The staff ends with a double bar line.

S.
T.

A musical staff for soprano and tenor voices. It consists of five horizontal lines. The soprano part starts with a treble clef, and the tenor part starts with a bass clef. Both parts begin on the second line (middle C) and play a scale of eight notes. Three sharp signs are placed above the fifth, sixth, and seventh notes of the scale. The staff ends with a double bar line.

A.

A musical staff for the alto voice. It consists of five horizontal lines. The alto part starts with a treble clef and begins on the third line (A). It plays a scale of eight notes, ending with three sharp signs above the fifth, sixth, and seventh notes. The staff ends with a double bar line.

B.

A musical staff for the bass voice. It consists of five horizontal lines. The bass part starts with a bass clef and begins on the fourth line (F). It plays a scale of eight notes, ending with three sharp signs above the fifth, sixth, and seventh notes. The staff ends with a double bar line.

—VII—



—VIII—

T I M E.

All thorough teachers of music know that the art of "keeping time" is a difficult matter to gain, and that to it constant attention should be given. The French Time-names are here introduced as valuable aids in gaining a true perception of the various kinds of measure, with their ordinary sub-divisions. Their value has been demonstrated beyond doubt through years of practice.

It will be seen that every note in the measure has its name, and if these names are used with some independent and sure guide, a certainty and precision of attack can be acquired far exceeding that shown by any muscular exertion of hands or arms of either teacher or singer.

The values represented by notes are spoken. Those represented by rests, and printed in italics, are whispered. The syllables are *never sung*. They are spoken or whispered in a sharp (not loud) and decided manner. In all cases the accent must be preserved.

When a feeling for accurate time has been acquired, the Time-names are laid aside, to be called up only when some special difficulty is encountered.

Many (some thirty) years ago the author devised a pendulum for singers and players, to enable them to gain regularity and certainty in the different kinds of mensural accent. Having proved its efficacy in doing this work in vocal and instrumental practice, it was introduced in a series of exercises prepared for public schools. This pocket metronome, now so generally used, has proved to be of great value; in fact, in no other way can a true feeling for accurate time be so easily gained.

If time is beaten by singers in a class, it will generally be noticed that each one's neighbor acts as a metronomic guide, and that simultaneous action is almost an impossibility. A perceptible interval of time is found between the thought and action, and this leads to a sluggishness in the movement. No freedom of action can be gained until absolute accuracy in time is secured. The pendulum cannot be controlled, and the result is sure.

In practice, the pendulum should not be held in the hand by the teacher, but it should be suspended in sight of the class. It should be swung at a given rate during *many measures*. Without this no clear idea of a movement can be established. Establish each kind of measure at different degrees of rapidity before making a change.

A few experiments will convince any one of the difficulty of *retaining* a regular rate of movement. This can only be acquired by long and careful practice. Figures placed upon the metronome, at different lengths indicate the rate of pulsation during a minute. Various degrees of rapidity should be practiced, ranging from 60 to 160 pulsations. The rate of the vibration is fixed by the length of the pendulum, and not by the distance through which it passes.

The author would impress upon the student this important study, feeling sure that few are conscious of the great difficulty of attaining regular and sustained mensural movement. Long experience has convinced him of the sad deficiencies shown by nearly all bodies of singers. These irregularities are rarely overcome, and in all cases the individuality of the leader, through more or less necessary extravagance of action and sound, becomes annoying and intrusive, diminishing if not destroying the sympathy which should be aroused between *composer* and auditors. In a majority of cases the sympathy of the listener is for instead of with the singers.

If this time work is undertaken at the outset, a new and hitherto unacquired gain in the direction of time will be established, never to be diminished or lost.

The various forms of measure in general use may be classed as follows:

1. Two-part measure, with one accent upon the first pulsation.—The Time-names are $\overline{\text{T}\ddot{\text{a}}}$, $\text{T}\ddot{\text{a}}$.
2. Three-part measure, with one accent upon the first pulsation.—The Time-names are $\overline{\text{T}\ddot{\text{a}}}$, $\text{T}\ddot{\text{a}}$, $\text{T}\ddot{\text{e}}$.
3. Four-part measure, with two accents; a strong one on the first, and a weaker one on the third pulsation.—The Time-names are $\overline{\text{T}\ddot{\text{a}}}$, $\text{T}\ddot{\text{a}}$, $\text{T}\ddot{\text{o}}$, $\text{T}\ddot{\text{e}}$.
4. Six-part measure, with two accents, a strong one on the first and a weaker one on the fourth pulsation.—The Time-names are $\overline{\text{T}\ddot{\text{a}}}$, $\text{T}\ddot{\text{a}}$, $\text{T}\ddot{\text{e}}$, $\text{T}\ddot{\text{o}}$, $\text{T}\ddot{\text{a}}$, $\text{T}\ddot{\text{e}}$.

If one or more pulsations are united by longer or tied notes, the first consonant only is spoken, the changes in the vowel shapes being made as the units occur.

— IX —

THE DIVISION OF THE PULSATION.

1. When two sounds are given to each pulsation.—The Time-names are: Two-part measure, Tā fā, Tā fā. Three-part measure, Tā fā, Tā fā, Tē fē. Four-part measure, Tā fā, Tā fā, Tō fō, Tē fē. Six-part measure, Tā fā, Tā fā, Tē fē, Tō fō, Tā fā, Tē fē.

2. Three sounds in each pulsation.—The Time-names are: Two-part measure, Tä rä lä, Tä rä lä. Three-part measure, Tä rä lä, Tä rä lä, Të rë lë. Four-part measure, Tä rä lä, Tä rä lä, Tô rô lô, Të rë lë. Six-part measure, Tä rä lä, Tä rä lä, Të rë lë, Tô rô lô, Tä rä lä, Të rë lë.

4. Four sounds in each pulsation.—The Time-names are: Two-part measure, Tā zā fā nā, Tā zā fā nā, Three-part measure, Tā zā fā nā, Tā zā fā nā, Tē zē fē nē. Four-part measure, Tā zā fā nā, Tā zā fā nā, Tō zō fō nō, Tē zē fē nē. Six-part measure, Tā zā fā nā, Tā zā fā nā, Tē zē fē nē, Tō zō fō nō, Tā zā fā nā, Tē zē fē nē.

A short and careful study should be made of these Time-names before condemning so simple an expedient. In this way all the needless and violent shouting and stamping on the part of the teacher can be avoided, and the problems will be so solved that the one desirable end is attained — the singers can help themselves and prove the value of every note. This is an end which every teacher knows is rarely or never gained by the old manner.

MENSURAL RHYTHM WITH TIME NAMES.

UNDIVIDED PULSATIONS.

—X—

DIVIDED (HALF) PULSATIONS.

2/2

2/4

Tā fā Tā fā

Tā · a fā Tā · a fā Tā · a fā Tā · a fā Tā · a fā Tā · a fā Tā · a fā Tā · a fā

3/2

3/4

3/8

Tā fā Tā fā Tē fē Tā fā Tā fā Tē fē

4/4

Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tō fō Tē fē

4/4

Tā · a fā Tō · e fē Tā fā · a fā Tō fō · e fē Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tō fō Tē fē

6/4

6/8

Tā fā Tā fā Tē fē Tō fō Tā fā Tē fē Tā · a Tē fē Tō · a Tē fē Tā · a fā Tē fē Tō · a fā Tē fē

Tā fā Tā fā Tē fē Tō fō Tā fā Tē fē Tā · a fā Tē fē Tō · a fā Tē fē Tā Tā fā Tē fē Tō · a Tē fē

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

2/2 Tä zä fä nä Tä zä fä nä | Tä fä nä Tä fä nä | Tä zä fä Tä zä fä | Tä-ä nä Tä-ä nä |
2/4 Tä zä fä nä Tä zä fä nä | Tä fä nä Tä fä nä | Tä zä fä Tä zä fä | Tä-ä nä Tä-ä nä |
Tä zä-ä nä Tä zä-ä nä

3/4 Tä zä fä nä Tä zä fä nä Të zë fë në | Tä fä nä Tä fä nä Të fë në | Tä-ä nä Tä-ä nä Të-ë-ë në |
Tä zä fä nä Tä zä fä nä Të zë fë në | Tä fä nä Tä fä nä Të fë në | Tä-ä nä Tä-ä nä Të-ë-ë në |

4/4 Tä zä fä nä Tä zä fä nä Tö zö fö nö | Të zë fë në | Tä-ä nä Tä-ä nä Tö-ö nö | Të-ë-ë në |
Tä zä fä nä Tä zä fä nä Tö zö fö nö Të zë fë në | Tä-ä nä Tä-ä nä Tö-ö nö Të-ë-ë në |

Tä zä fä nä Tä zä fä nä Tö fö Të zë fë | Tä Tä zä fä nä Tö fö Të Tä fü Tä zä fä nä Tö fü Të zë fë në |
Tä zä fä nä Tä zä fä nä Tö fö Të zë fë | Tä Tä zä fä nä Tö fö Të Tä fü Tä zä fä nä Tö fü Të zë fë në |

6/4 Tä zä fä nä Tä zä fä nä Të zë fë në Tö zö fö nö | Tä zä fä nä Të zë fë në Tä-ä Të zë fë në Tö-ä Të zë fë në |
Tä zä fä nä Tä zä fä nä Të zë fë në Tö zö fö nö Tä zä fä nä Të zë fë në Tä-ä Të zë fë në Tö-ä Të zë fë në |

2/4 Tä rä lä Tä rä lä | 3/4 Tä rä lä Tä rä lä Të rë lë | 4/4 Tä rä lä Tä rä lä Tö rö lö Të rë lë |
Tä rä lä Tä rä lä Të rë lë | Tä rä lä Tä rä lä Tö rö lö Të rë lë |

4/4 Tä Tä - ö Të - ä Tä fä Tö Të fë Tä Tä Tö fö Të Tä Tä zä fä nä Tö Të zë fë në Tä-ä Tö-ë |
Tä Tä - ö Të - ä Tä fä Tö Të fë Tä Tä Tö fö Të Tä Tä zä fä nä Tö Të zë fë në Tä-ä Tö-ë |

Tä rä lä Tä fä Tö Të - ä Tä rä lä Tö fö Të Tä-ä nä Tä rä lä Tö fö Të Tä - ä Tö-ë Tä-ä-ö-ë |
Tä rä lä Tä fä Tö Të - ä Tä rä lä Tö fö Të Tä-ä nä Tä rä lä Tö fö Të Tä - ä Tö-ë Tä-ä-ö-ë |

The following short exercises are prepared in order to establish the scale representations and also to show the position of every note in the scale series.

The first exercises showed the various series and signatures—

These exercises reverse that operation by taking a given note and then going to the key notes of the keys to which it belongs. .

The figure at the beginning of each exercise indicates the degree of the scale upon which the note is found.

Assuming this, it will be an easy task to follow the notes to the end of the exercises.

This practice is indispensable to those who would be sure in reading the notes of our different scale representations.

Ex. 1. The note C.

Musical score for Exercise 1, featuring three staves of music. The first staff is in common time (indicated by '4') and G major (indicated by a G-clef). The second staff is in common time and F major (indicated by a C-clef). The third staff is in common time and E major (indicated by a C-clef). The first measure of each staff contains a single note 'C'. Subsequent measures show various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 2, and 3 are placed above the staves.

2.

Musical score for Exercise 2, featuring three staves of music. The first staff is in common time (indicated by '4') and G major (indicated by a G-clef). The second staff is in common time and F major (indicated by a C-clef). The third staff is in common time and E major (indicated by a C-clef). The first measure of each staff contains a single note 'C'. Subsequent measures show various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 4, 5, and 6 are placed above the staves.

3.

Musical score for Exercise 3, featuring three staves of music. The first staff is in common time (indicated by '4') and G major (indicated by a G-clef). The second staff is in common time and F major (indicated by a C-clef). The third staff is in common time and E major (indicated by a C-clef). The first measure of each staff contains a single note 'C'. Subsequent measures show various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 7 and 1 are placed above the staves.

8. The note D.

Musical score for Exercise 8, featuring three staves of music. The first staff is in common time (indicated by '4') and G major (indicated by a G-clef). The second staff is in common time and F major (indicated by a C-clef). The third staff is in common time and E major (indicated by a C-clef). The first measure of each staff contains a single note 'D'. Subsequent measures show various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 2 and 3 are placed above the staves.

9.

10.

Musical score for Exercise 9 and 10, featuring three staves of music. The first staff is in common time (indicated by '4') and G major (indicated by a G-clef). The second staff is in common time and F major (indicated by a C-clef). The third staff is in common time and E major (indicated by a C-clef). The first measure of each staff contains a single note 'D'. Subsequent measures show various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 4, 5, and 6 are placed above the staves.

11.

12.

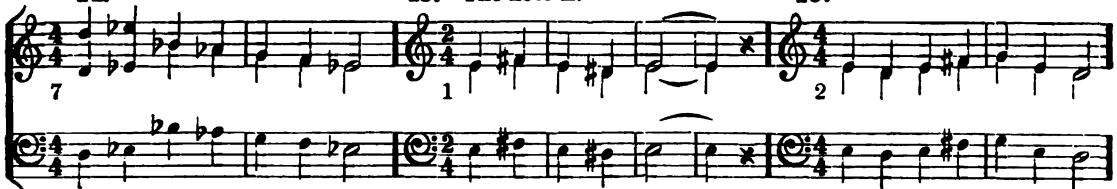
13.

—XIII—

14.

15. The note E.

16.



17.

18.



19.

20.



21.

22. The note F.



23.

24.



25.

26.



27.

28.

29. The note G.

30.

31.

32.

33.

34.

35.

36. The note A.

37.

38.

39.

40.

41.

42.

43. The note B.

44.

45.

46.

47.

48.

49.

50. The note C \sharp .

51.

52.

53.

54.

55. The note D \sharp .

56.

57.

58. The note E \sharp .

59. The note F \sharp .

60.

61.

62.

63.

64.

—XVII—

65. The note G \sharp



66.



67. The note A \sharp



68.



69. The note A \sharp



70.



71. The note D \flat .



72.



73. The note E \flat .



74. The note E \flat .



75.



76.



—XVIII—

77.

78.

79. The note G \flat .

80.

81. The note A \flat .

82.

83.

84.

85. The note B \flat .

86.

87.

88.

89.

90.

91. The note C \flat .

— XIX —

Chromatic tones are deviations from those of the Major Scale, and, when the latter have been thoroughly established, they are easily learned. They are, in ascending, elevations in the pitch of one, two, four, five and six. They are, in descending, depressions in the pitch of seven, six, five, three and two.

Their names are sharp one, sharp two, sharp four, sharp five and sharp six, ascending. Their names are flat seven, flat six, flat five, flat three and flat two, descending.

Placed in the key of C they are as follows, the small notes representing the chromatic or foreign tones.

Ascending.

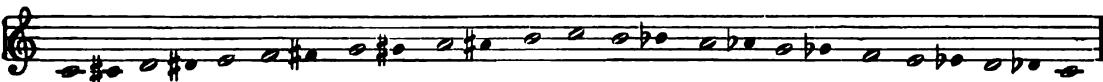


Descending.



In this way the scale is divided into practically twelve equal divisions.

THE CHROMATIC SCALE FROM C, THE MAJOR SCALE BEING THE BASIS.



THE ENHARMONIC SCALE.

In this the chromatic tones have two different notations, although practically the same pitch.

The real, but very minute difference between the \sharp and \flat is of no consequence, and very few would desire to quibble, if indeed they were able to detect the shades of tone between the two.



PRACTICAL STUDY OF THE CHROMATIC SCALE.

The distance between 3 and 4, and 7 and 8 represents the distance in pitch between the normal (diatonic) tones and their chromatic neighbors.

Remembering how the Chromatic Scale is written, it will be very easy to represent a similar series from every other key note, and the following will be found to be a simple guide to the study of the tones.

These chromatic tones will be more easily learned at the outset when represented upon different degrees of the staff. For instance:



—XX—

With a little practice the chromatic elevations and depressions may be easily read and sung. The following starting from C, will, it is believed, prove a simple and easy solution of this tone puzzle.

The image shows four staves of musical notation in G clef. Each staff consists of five horizontal lines. Below each staff is a row of numbers corresponding to the notes on the staff. The first staff has notes 2, 1, 2, 2, 3, 2, 2, #1, 2, 2, 2, b3, 2, 2, b2, 2, 2, #2, 2. The second staff has notes 3, 4, 3, 4, 3, 4, 5, 4, 5, 5, 6, 5, 5, 5, #4, 5, 5, 5, b6, 5. The third staff has notes 5, b5, 5, 5, #5, 5, 6, 5, 6, 6, 7, 6, 6, #5, 6, 6, b7, 6. The fourth staff has notes 6, b6, 6, 6, #6, 6, 7, 8, 7, 8, 7, 8, 7, 8.

TABLE OF EXERCISES, APPLICABLE TO ANY KEY.

2.	1.	2.	5.	4.	5.	6.	5.	6.	7.	8.	7.
2.	3.	2.	5.	6.	5.	6.	7.	6.	8.	7.	8.
2.	#1.	2.	5.	#4.	5.	6.	#5.	6.			
2.	b3.	2.	5.	b6.	5.	6.	b7.	6.			
2.	b2.	2.	5.	b5.	5.	6.	b6.	6.			
2.	#2.	2.	5.	#5.	5.	6.	#6.	6.			
3.	4.	3.									
4.	3.	4.									

These practical hints in elementary work will, it is hoped, be of assistance to all who desire to know the systems of musical notation. When known, we shall be surprised at the wonderful skill shown by those who have gradually produced the sign language which opens to us the musical ideas of the great masters of the art.

For those who desire a more detailed manual, a book will soon be published with notation of a more complete kind.

EXERCISES IN THREE-PART HARMONY FOR PRACTICE.

The following exercises are written for Soprano, Alto and Bass voices, all of which are placed in easy range. They are written in all the keys employed in vocal music and illustrate the various sections of study as follows.

1. Undivided beat.
2. Divided beat of various kinds.
3. Chromatic tones.
4. Minor keys.

They are simple in style, and are written in melodic form, in order to encourage independent study of each part.

At the outset begin the practice with the lowest part, following with the others in order. Afterwards the different parts may be taken in conjunction.

Sing softly and purely in tone and make a constant effort to keep in tune and pitch without the aid of an instrument. After a short trial of this, the singers will take greater pleasure from their unaided efforts, than with the ordinary intrusive agency of a piano or organ.

Ex. 1.

2.

3.

4.

5.

— XXII —

6.

Musical score for measure 6. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. Bass clef, key signature of one sharp, common time. The bass line consists of eighth and sixteenth notes.

7.

Musical score for measure 7. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. Bass clef, key signature of one sharp, common time. The bass line consists of eighth and sixteenth notes.

8.

Musical score for measure 8. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. Bass clef, key signature of one sharp, common time. The bass line consists of eighth and sixteenth notes.

9.

Musical score for measure 9. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. Bass clef, key signature of one sharp, common time. The bass line consists of eighth and sixteenth notes.

10.

Musical score for measure 10. Treble clef, key signature of one sharp, common time. The melody consists of eighth and sixteenth notes. Bass clef, key signature of one sharp, common time. The bass line consists of eighth and sixteenth notes.

—XXIII—

11.

12.

13.

14.

15.

—XXIV—

16.



17.



18.



19.



20.



21.



22.



23.



24.



25.



26.



27.



— XXVI —

28.



29.



30.



31. CHROMATIC NOTES.



32.



33.



34.



35.



36.



37.



38.



39.



40.



—XXVIII—

41.

Two staves of musical notation. The top staff uses a treble clef and has two sharps in the key signature. The bottom staff uses a bass clef and has no sharps or flats. Both staves are in common time (indicated by a '2' over the '4'). The music consists of eighth-note patterns.

42.

Two staves of musical notation. The top staff uses a treble clef and has one sharp in the key signature. The bottom staff uses a bass clef and has no sharps or flats. Both staves are in common time (indicated by a '2' over the '4'). The music consists of eighth-note patterns.

43.

Two staves of musical notation. The top staff uses a treble clef and has no sharps or flats in the key signature. The bottom staff uses a bass clef and has no sharps or flats. Both staves are in common time (indicated by a '2' over the '4'). The music consists of eighth-note patterns.

44.

Two staves of musical notation. The top staff uses a treble clef and has one flat in the key signature. The bottom staff uses a bass clef and has no sharps or flats. Both staves are in common time (indicated by a '3' over the '8'). The music consists of eighth-note patterns.

45. OTHER DIVISIONS OF THE PULSATION.

46.

Two staves of musical notation. The top staff shows sixteenth-note patterns in G major (two sharps). The bottom staff shows sixteenth-note patterns in C major (no sharps or flats).

Two staves of musical notation. The top staff shows sixteenth-note patterns in G major (two sharps). The bottom staff shows sixteenth-note patterns in C major (no sharps or flats).

47.

48. THE TRIPLET.

49.

50.

-xxx-

51.



52.



53.



54.



55. IN MINOR KEYS.



— XXXI —

56.

Musical score for measure 56 in 2/4 time, key of A major. The treble staff has a continuous eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

Musical score for measure 57 in 2/4 time, key of A major. The treble staff has a eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

57.

Musical score for measure 58 in 2/4 time, key of A major. The treble staff has a eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

Musical score for measure 59 in 2/4 time, key of A major. The treble staff has a eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

58.

Musical score for measure 60 in 2/4 time, key of A major. The treble staff has a eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

Musical score for measure 61 in 2/4 time, key of A major. The treble staff has a eighth-note pattern starting with a dotted half note. The bass staff has a eighth-note pattern starting with a quarter note followed by a eighth-note. Both staves end with an asterisk.

—XXXII—



Part-Songs and Choruses.

PART I.

THE BIRD'S SONG.

Moderato.

SWABIAN AIR.

1. High from your nest in the pines, War - ble, sweet bird, High from your
2. Down by the mur - mur-ing brook, War - ble, sweet bird, Down by the

nest in the pines, War - ble, sweet bird, Flood all the woods with your song,
mur - mur-ing brook, War - ble, sweet bird, Call till my maid - en ap - pear,

Why doth my love lin - ger long? High from your nest in the pines, War - ble, sweet bird.

Tell her I wait for her here! Down by the mur - mur-ing brook, War - ble, sweet bird.

FOLK-SONG.

(5)

EVER CHANGING.

Un poco allegro.

1ST & 2ND SOPRANO.

ANTON ANDRE.

1. It can - not re - main thus for - ev - er, Here un - der this change-a - ble
 2. And yet, though it can - not con - tin - ue, The more will we taste of the
 ALTO.

3. Ah yes, but though far from each oth - er Yet near shall our true hearts re -
 4. And should we a - gain come to - geth - er, In life's ev - er va - ry - ing
 BASS.

moon; We flour - ish on earth for a sea - son, Then fade from re - membrance so
 best, For who knows how soon fate may part us, As far as the east from the

main, And each shall en - joy the same pleas - ure, When one an - y good shall ob -
 plan, Then joy - ous in - deed will the end be Of a day that so joy - ous be -

soon. Then fade from re - mem - brance so soon.
 west. Then fade from re - mem - brance, re - mem - brance so soon.
 As far as the east,..... As far as the east.. from the west.
 As far as the east,..... the east.. from the west.

tain. When one an - y good... When one an - y good... shall ob - tain.
 gan. Of a day that so joy - ous, so joy - ous shall ob - tain.
 Of a day that so joy - ous, so joy - ous be - gan.

VON KOTZEBUE. 1802.
Tr. by W. W. C.

SONG SHOULD BREATHE.

BEETHOVEN, arr.



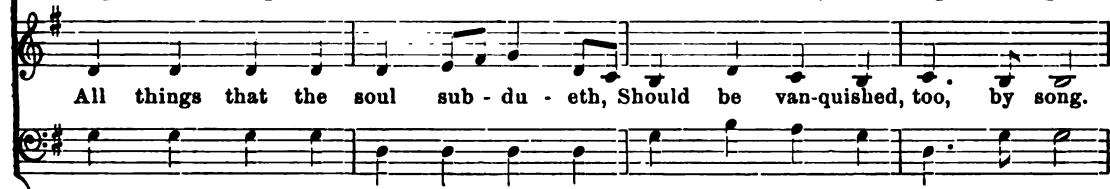
1. Song should breathe of scents and flow - ers, Song should like a riv - er flow;



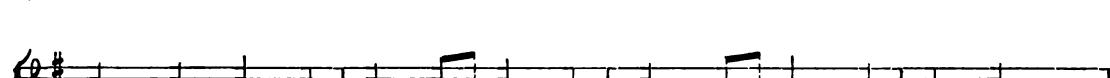
2. Pain and pleas - ures, all man do - eth, War and peace, and right and wrong,



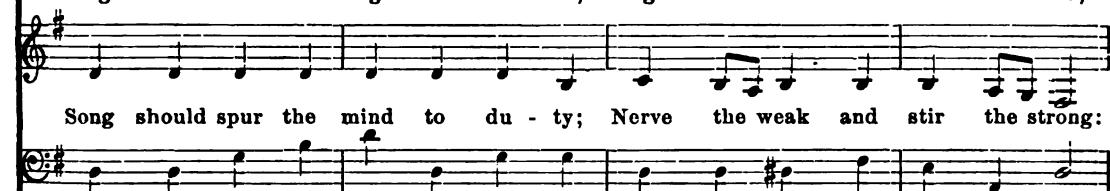
Song should bring back scenes and hours That we loved,—ah, long a - go!



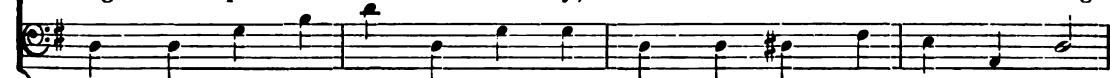
All things that the soul sub - du - eth, Should be van-quished, too, by song.



Song from bas - er thoughts should win us; Song should charm us out of woe;



Song should spur the mind to du - ty; Nerve the weak and stir the strong:



Song should stir the heart with - in us, Like a pa - triot's friend - ly blow.



Ev - ery deed of truth and beau - ty Should be crowned by star - ry song.

BARRY CORNWALL.

CHORUS.—OH, HOW LOVELY IS THE MORNING.

Moderato.

1ST & 2ND SOPRANO.

From "DIE SCHWEIZERFAMILIE."
JOSEF WEIGL. 1766—1846.

1ST & 2ND SOPRANO.

GRIEF WEIGHS. 1.00 10.00.

Oh, how love - ly is the morn - ing! Oh, how love - ly is the
ALTO.

Oh, how love - ly is the morn - ing! Oh, how love - ly is the
BASS.

morn - ing, how love - ly is the morn - ing. Grief and troub - le gai - ly
morn - ing, how love - ly is the morn - ing. Grief and troub - le gai - ly

scorn - ing; No more weep - ing, no more weep - ing, no more weep - ing, no more
scorn - ing; No more weep - ing, no more weep - ing, no more weep - ing, no more

pain. Bright - ly glows the sun in heav - en, Bright - ly glows the sun in
pain. Bright - ly glows the sun in heav - en, Bright - ly glows the sun in

OH, HOW LOVELY IS THE MORNING.

9

dolce. legato.

dim. *p*

heav - en. Peace and joy once more are giv - en To our anx - ious
 heav - en. Peace and joy once more are giv - en To our anx - ious

sf

hearts a - gain— To our anx - ious hearts a - gain. To our anx - ious
 hearts a - gain— To our anx - ious hearts a - gain. To our anx - ious

mf

hearts... a - gain. Oh, how love - ly— Oh, how
 hearts... a - gain. Oh, how love - ly—

f

love - ly. Oh, how love - ly is the morn - - ing.
cres. *f*

Oh, how love - ly, how love - ly is the morn - - - ing.

SPRING GREETING.

ROBERT SCHUMANN. 1810—1856.

Lento.

1. With thous - and smiles our wel - come share, Grace - ful, gen - tle Spring - time, Be
2. You came, and still'd is win - ter's wail, Grace - ful, gen - tle Spring - time, O'er
3. With thous - and smiles our wel - come share, Grace - ful, gen - tle Spring - time, Oh,

wel - come to our val - ley here, Gen - tle, grace - ful Spring-time. Ten - der Springtime,
joyed are mead - ow, for - est, vale, Gen - tle, grace - ful Spring-time. Sweetest voic - es

dwell long in our val - ley dear, Gen - tle, grace - ful Spring-time. Joy to eve - ry

doubly dear, Greet - ing take, and with it song and cheer - Sweet song and cheer.
thee re - gale, Greet - ing take from lark and night - in - gale - And night - in - gale.

sad heart bring, So that all may sing to joy - ous Spring - To joy - ous Spring.

VON FALLERSLEBEN.

LOVE'S STAR.

VON WEBER, arr.

Con grazia.

1. { While o - ver life's path-way we jour - ney, And youth is still with us to cheer,
Dark clouds may at times hide the heav - ens, And gloom-y our path seem to be,....

2. { We know that the clouds will soon scat - ter, The dark-ness be driv - en a - way,...
Dark clouds may at times hide the heav - ens, And gloom-y our path seem to be,....

FINE.

1. What rap - ture we feel to see o'er us The plan - et of love shin - ing clear.
Though gloomy, though gloom-y our path - way, Still cheer - ful, still cheer - ful we'll be.

2. And o - ver us shin - ing se - rene - ly The star a - gain beam on our way.
Though gloomy, though gloom-y our path - way, Still cheer - ful, still cheer - ful we'll be.

How - ev - er mis - for-tunes may threat - en, Or winds of ad - ver - si - ty blow, We
Then heed not tho' troubles may meet us, And tem - pests a - round rudely blow, But

cres. f f D.C.
give them no heed, but still on - ward With cour - age and con - fi - dence go.
ev - er with cour - age press on - ward, With songs and re - joic - ing still go!

W. W. CALDWELL.

COME NOW AND HASTE AWAY.

Andantino.

NEAPOLITAN SONG.



1. Come then, and haste a-way, For winds are blow-ing, And bring the
Up - on the peace-ful sea The moon is beam-ing, With calm and



2. Why should we wait for stars To shine more bright-ly? Why should we
The star and plac-id moon Are now u-nit-ing, To call us



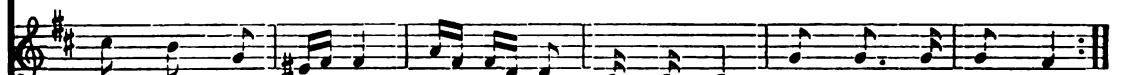
cheer - ful heart With friend - ship glow - ing; When o'er the gen - tle wave;
plac - id light The stars are gleam - ing; Come then, ah, come a - way,



hope for winds To blow more gent - ly? They speak in si - lent tones,
to the sea With looks in - vit - ing; Come then, ah, come a - way,



Our bark is bound-ing, The tones of mu - sic sweet Shall then be sound - ing;
And ban - ish sad - ness, For on the laugh-ing wave We'll sail with glad - ness.



And tell us tru - ly, And urge us to our bark, Which sails so gai - ly;
And ban - ish sad - ness, For on the laugh-ing wave We'll sail with glad - ness.

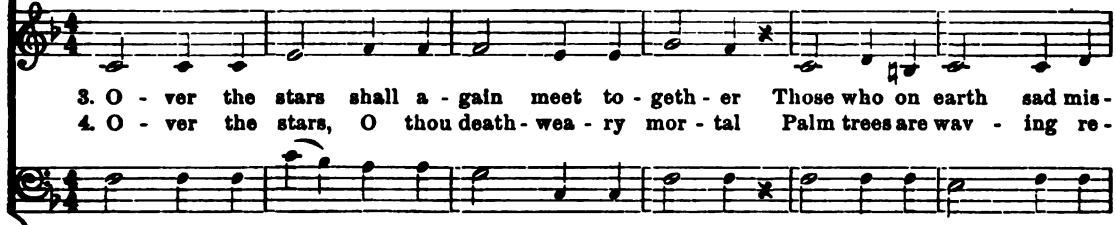


OVER THE STARS.

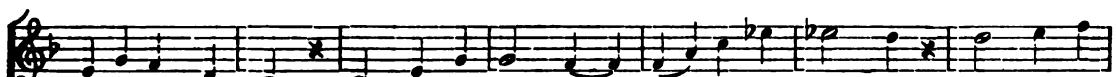
FRANZ ABT, arr. 1819—1885.



1. O - ver the stars there shall come a glad morn - ing, When all thy long - ings, thy
2. O - ver the stars all il - lu - sions shall van - ish, Clear-ly ex - plained, ev - ery



3. O - ver the stars shall a - gain meet to - geth - er Those who on earth sad mis -
4. O - ver the stars, O thou death - wea - ry mor - tal Palm trees are wav - ing re -



hopes shall be stayed; What thou hast borne here, what thou hast suf - fered, There by the
doubt shalt thou see, All thou hast wait - ed for promised by heav - en, There shall be



for - tune did part, There shall di - viding walls fall down for - ev - er, Joy - ful - ly
freshment for thee, And to a sure rest, their ho - ly psalms sing - ing, An - gel - ic



All-wise shall be am - ply re - paid— There by the All-wise shall be am - ply re - paid.
ful - ly be-stowed up - on thee— There shall be ful - ly be-stowed up - on thee.



there heart u - nit - ing with heart, — Joy - ful - ly there heart u - nit - ing with heart.
hosts thine at - ten-dants shall be — An - gel - ic hosts thine at - ten - dants shall be.



IDA VON HAHN-HAHN, 1803.

WERE I THE NIGHTINGALE.

Moderato.

1. Were I the night - in - gale, Winged for the eve - ning gale, To thee I'd
2. While I thine ab - sence weep, Still in my lone - ly sleep, Thy voice I
3. Night with re - membrance fraught, Fold - eth my heart in thought, Deep thought on
DYD. ALTO

1ST & 2ND ALTO.

Ab

pp 1ST & 2ND BASS.

fly— To thee I'd fly; **But** since my wish is vain, **Here** in my
hear— Thy voice I hear, **When** morn-ing lights the skies, **And** my il-
thee— Deep thought on thee. **Then** I tell o'er how oft **Thou** in thine

cres.

lone - ly pain, Still I must sigh— Still I must sigh. La la la
 lu - sion flies, Thou art not near— Thou art not near.
 ac - cents soft, Give thine to me— Give thine to me. La lu la

SOP. SOLO. ad libitum.

A

OH WELCOME, FAIR WOOD.

ROBERT FRANZ, 1815—

1. Oh wel - come, fair wood,.. green sha - dy re - treat!.. Soft - ly
 2. O'er up - lands of grass,.. from val - ley be - low,... Rise the
 3. With flow - ers a - round.. on ev - er - y side,... I....

rus - tle thy branch - es my pres - ence to greet, I.... drink in the
 sound of the bells, and the sun - set.... glow, And the oak boughs to
 gaze.. on the earth and the heav - ens so wide! And I dream in the

breez - es, so fresh and so light,.. And free - ly I breathe to my
 heav - en their branch - es up - raise;.. They joy - ful - ly rus - tie a
 si - lence that now lin - gers there... The heav - ens are mine and the

hearts de - light—I..... breathe to my hearts..... de - light....
 song of praise—They.. rus - tle a song..... of praise...
 earth so fair—They are mine with the earth..... so fair.....

ROQUETTE.

THE LULLABY.

STORAGE.

Soft and slow.

7

1. Peace - ful slum - b'ring on the o - cean, Sea - men fear no dan - ger

2. In the wind tem - pest - uous blow - ing, Still no dan - ger yet des -

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which include various note values like eighth and sixteenth notes, along with rests and dynamic markings such as a crescendo. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains measures 11 and 12, showing sustained notes and rhythmic patterns. The score is written on five-line staves with black and white keys.

mp

nigh; The winds and waves in gen - tle mo - tion, Soothe them
cry; The guile - less heart its boon be - stow - ing, Soothes them

A musical score for piano, featuring two staves. The top staff is in treble clef and starts with a dynamic marking 'mp' followed by a fermata over the first note. The bottom staff is in bass clef. Both staves show eighth-note patterns, with the right hand playing mostly eighth notes and the left hand providing harmonic support.

with their lul - la - by. lul - la - by, lul - la - by,
 with its lul - la - by. lul - la - by, lul - la - by,

lul - - - - la - - - -

lul - la - by. Soothe them with their lul - la - by, lul - la - - - by.
 lul - la - by. Soothe them with their lul - la - by, lul - la - - - by.

by. Soothe them with their lul - la - by, lul - la - - - by.

pp lento.

SOFTLY THE ECHO.

Arr. from ROSSINI.

Andante.

The musical score consists of two staves. The top staff is for voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Soft - - ly the ech - - o" are written below the notes. The bottom staff is for piano, also in treble clef, one sharp key signature, and common time. The piano part features eighth-note patterns. The vocal line continues in the next section with "Calm - - ly all na - - ture in". The piano accompaniment includes dynamic markings like *p* (piano) and *pp* (ppiano). The vocal line resumes with "from the moun - tain peal - - ing," followed by "Still re - peats the si - - lence is sleep - - ing E - - - ven the". The piano part concludes with a eighth-note pattern.

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for piano. The music is in common time, key signature of one sharp (F#), and includes measures with quarter notes, eighth notes, sixteenth notes, and rests. The lyrics are written below the vocal line. The piano parts feature various patterns of eighth and sixteenth notes, with some measure endings marked by a vertical bar and a repeat sign.

mur - - mur of our eve - ning song;..... Calm - -

zeph - - yrs seem lulled... in - to rest..... While

ly a - round us twi - light hour is steal - - ing,

from heav'n's blue arch bright stars are peep - - ing,

SOFTLY THE ECHO.

While home - - ward wend - - ing, The shep - - herd hastes a -

Like dia - - monds spark - - ling to make..... earth more

long..... Kind friends, good night!..... dark

blest..... Kind friends, good night!..... dark

shades round us close,..... kind friends, good

shades round us close,..... kind friends, good

dim.

night!..... 't is time for re - pose.....

dim.

night!..... 't is time for re - pose.....

dim.

night!..... 't is time for re - pose.....

LOVE IN MAY.

Chanson of the 17th Century,
arr. by W. F. TAYLOR.

*Allegretto.**p 1st SOPRANO.*

1. Shep - herd - ess so gen - tle, Love me, I'll seek love
 2. 'Neath the sweet spring fo - liage, Oft I seek love for

2ND SOPRANO.

ALTO.

3. When the lark's sweet sing - ing Wakes the ear - ly
 4. Here are sweet eat ros - es, Just cull'd from the

BASS.

thee, Have no cause for fear - ing, I will love..... but thee.
 thee, When thou'r't ab - sent call - ing, Come, sweet love,..... to me.

rit.

day, My mu - sette I'm play - ing, This is my..... one lay.
 tree, But there's ne'er a flow - er Is so sweet..... as thee.

rit.

a tempo.

1 to 4. Oh, sweet love, stay, Oh, stay, for now 'tis mer - ry May, Oh, sweet love,

Ah....

Ah....

rit.

stay, Oh, stay, sweet love, oh, stay, For now 'tis mer - ry May.
.... Oh, stay, sweet love, oh, stay, For now 'tis mer - ry May.
.... Oh, stay, sweet love, oh, stay, For now 'tis mer - ry may.

I CHOSE A STAR IN HEAVEN.

1. I chose a star in heav - en, My guid - ing star to be,..... And
2. There saw I ev - ry eve - ning Its con - stant, lov - ing smile;.... And
8. It was my guide so faith - ful, In man - y a gloom - y night,.... And

oft as I looked thith - er, It bright - ly shone on me.....
felt sweet rest and com - fort De - scend on me the while....
oft through un - seen dan - gers Led all my steps a - right.....

VON FALLERSLEBEN.

FAIRY CHORUS.

Arr. from VERDI.



1. Sis - ters, trip light - ly, o'er dale and moun - tain Our fai - ry foot - steps

2. Sis - ters, trip light - ly, heed not the shad - ows Dim - ming the moon - light's



FAIRY CHORUS.

25

A musical score for "Fairy Chorus" featuring three staves of music and lyrics. The music is in common time, with a key signature of one flat. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The lyrics are written below the notes, with some words underlined and arrows pointing to specific notes. The score consists of two systems of music, each ending with a repeat sign and a double bar line.

leave not a trace; Now the bright moon-beams sil-ver the
glit-ter-ing ray; Soon as our light spells cir-cle the

foun-tain, All na-ture's smil-ing with heavenly grace.
mead-ows, All trace of dark-ness pass-es a-way.

FAIRY CHORUS.

Wea - ried by sun - shine, mor - tals are sleeping, In dream-y slum-ber
Who'd be a mor - tal, care - worn, or sleeping, While fra-grant flow'rets

cres.

pass - es their night; While we our rev - els gai - ly are
wreathe the fair night; And from their dwell - ings bright stars are

cres.

FAIRY CHORUS.

27

cres.

keep - ing, Mak - ing the dull earth a scene of de - light— a

peep - ing, Mak - ing the dull earth a scene of de - light— a

cres.

scene of de - light— a scene of de - light.....

scene of de - light— a scene of de - light.....

f

The musical score consists of four staves of music. The first three staves are in common time, while the fourth staff begins in common time and ends in 6/8 time. The key signature changes between staves. The vocal parts are indicated by 'x' marks above the notes. The lyrics are written below the notes. Dynamics like 'cres.' and 'f' are marked. Measure numbers 1 through 12 are present at the top of each staff.

THE WORLD AN ORCHESTRA.

HIMMEL. 1803.

Andante, con moto.

1ST & 2ND SOPRANO.



1. An or - ches - tra is this world, tru - ly.... an.... or - ches - tra, Where
And har - mo - ny's our lov - ing sis - ter our lov - ing sis - - ter, For

ALTO.



2. An - dan - te is the poor man's tem - po, the poor man's tem - - po, Al -
For kings and rul - ers ma - es - to - so,.... ma - es - to - so, While

BASS.



we as in - stru - ments ap - pear - Where we as in - stru - ments ap - pear.
help and guidance ev - er near - For help and guidance ev - er near.



le - gro for the nob - ler kind - Al - le - gro for the nob - ler kind.
we fal - set - to sing be - hind - While we fal - set - to sing be - hind.



The kings and rul - ers are di - rect - ors, And for the oth - ers mark the



While man - y play, a - las, but vain - ly, Be - cause their strings oft dis - a -



time, While we poor wretch - es make the mu - sic Dis -
gree, And so a man how - e'er de - serv - ing, May

cor - dant now, and now in chime— While we poor wretches make the mu - sic, Dis -
but a bel - lows blower be— And so, a man how'e'er de - serv - ing, May

cor - dant now, and now in chime..... Dis - cor - dant now, and now in chime.
but a bel - lows blow - er be..... May but a bel - lows blow - er be.

A. VON KOTZEBUE. 1803.

THE SILENT MOON IS BEAMING.

Andantino.

Arr. from ROSSINI.

p

1. The si - lent moon is beam - ing, While lulled in fair - y dream - ing We

2. The waves are calm - ly sleep - ing, The dew - y flowers are weep - ing, And

watch its ra - diance gleam - ing Up - on the wa - ters bright. Our

stars their vig - ils keep - ing A - bove the tran-quil lake. Light

voic - es soft - ly blend - ing, In har - mo - ny as - cend - ing, With

zeph - yrs soft - ly sigh - ing, 'Mid fra - grant per - fume dy - ing, To

ev - ery ca - dence end - ing, Seem lost in a - zure light.... With

ech - o's faint re - ply - ing, Fond mem - o - ries a - wake.... To

ev - ery ca - dence end - ing, Seem lost in a - zure light.... Seem
 ech - o's faint re - ply - ing; Fond mem - o - ries a - wake.... Fond
 lost in a - zure light.... Seem lost in a - zure light....
 mem - o - ries a - wake.... Fond mem - o - ries a - wake....

PRAISE OF SINGING.

1. Were it not for sound and song, Life would lose its pleas - ure;
 2. When the heav - y hours drag, Heav - ier hours bring - ing,
 3. Larks that soar in up - per air, Night - in - gales in bow - ers.

PRAISE OF SINGING.

We could not en - dure it long, Such a load of treas - ure.
 When our spir - its faint and flag, Then we take to sing - ing.
 Quails that sing in mead - ows fair, Fly - ing through the flow - ers;

Say, what is it soothes the mind, And the heart re - joic - es.
 Cheer - i - ly the while we sing, Flies the light - ened hour;
 How they war - bly sky and grove With their songs are ring - ing;

'Tis the burst of joy - ous song, Blend - ing hap - py voic - ea.
 Dull - ness lifts his droop - ing wing, Roused by mu - sic's pow - er.
 We like them, will ev - er - more Cheer the hours by sing - ing.

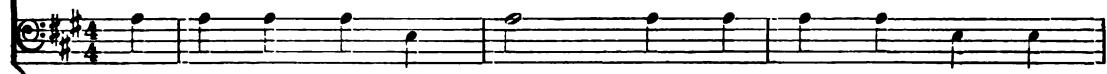
THROUGH FIELD AND BEECHEN FOREST.



1. Through field and beech-en for - - est, When ear - ly breaks the
2. Hark to the morn's blithe her - - ald, The lark on air - y



3. The clouds a - bove move swift - - ly, A bird goes dart - ing



day, With laugh and song how gai - - ly He wan - ders on his
wings! He trav - els too, and sweet - ly His song of glad - ness



by; Yet thought it - self is fleet - - er Than bird or cloud - let



way, Scarce in the east a glim - mer—The earth so calm and
sings, O joy! from hill - top gaz - ing Far down o'er wood and



high, The clouds float down and van - ish, The bird sinks to his



still,..... The Spring - time, blos - som - la - - den His
stream,..... While o - ver all the heav - - ens Clear

rest; But thought and song as - cend - - ing In

ev - ery sense doth fill—His ev - ery sense doth.... fill.
a - zure spac - es gleam, Clear a - zure spac - es..... gleam.

heaven a - lone find rest—In heaven a - - lone find.... rest.

VON EICHENDORFF.

SUNSHINE.

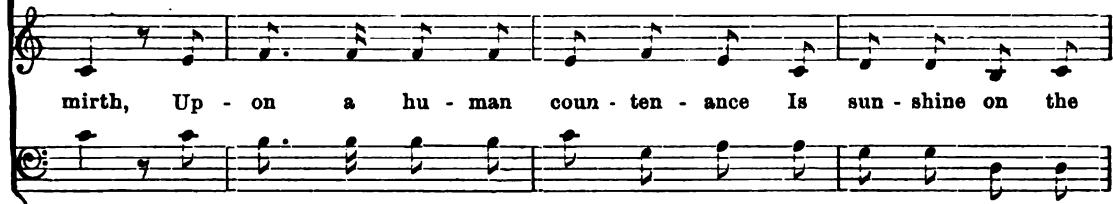
Allegretto.

1. I love the sun - shine ev - ery - where— In wood, and field, and
2. And when it shines in for - est glades, Hid - den and green and

3. Oh yes! I love the sun - - shine; Like kind - ness or like



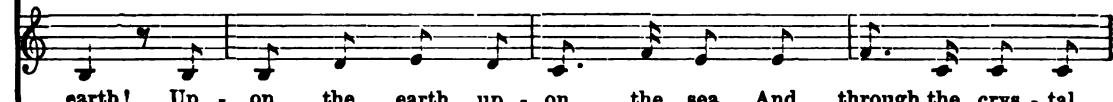
glen; I love it in the bus - y haunts Of town - im - pris - oned
cool, Through mos - sy boughs and vein - ed leaves, How is it beau - ti -



mirth, Up - on a hu - man coun - ten - ance Is sun - shine on the



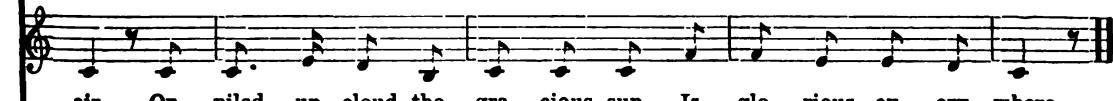
men. I love it on the breez - y sea, To glance on sail and
full! How beau - ti - ful on lit - tle streams, Where sun and shade at



earth! Up - on the earth, up - on the sea, And through the crys - tal



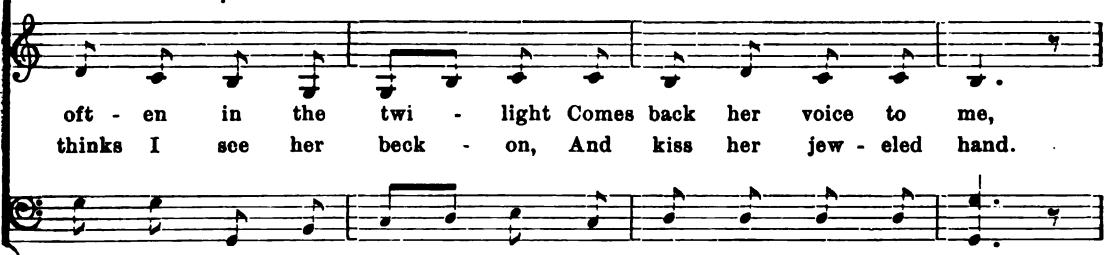
oar, While the great waves, like mol - ten glass, Come leap - ing to the shore.
play, Make sil - very mesh - es, while the brook Goes sing - ing on its way.



air, On piled - up cloud, the gra - cious sun Is glo - rious ev - ery - where.



THE LITTLE MERMAID.



Musical score for 'The Little Mermaid' featuring three staves of music. The lyrics are:

day right mer - ri - ly..... All day right mer - ri - ly.
laugh the live - long day..... Come, laugh the live - long day.

voice comes back to me— Her voice comes back to me.
nev - er mer - maid's hand— But nev - er mer - maid's hand.

MRS. ANDESON.

LILIES WHITE AND ROSES RED.

Musical score for 'Lilies White and Roses Red' featuring three staves of music. The lyrics are:

1. Li - lies white and ros - es red..... Earth - ward sad - ly bend you,
2. Gen - tly twine a - bout her sleep.... Bier and cof - fin cov - er,

3. Then too fade, as fa - ded she..... Sum - mer's blue yet o'er her

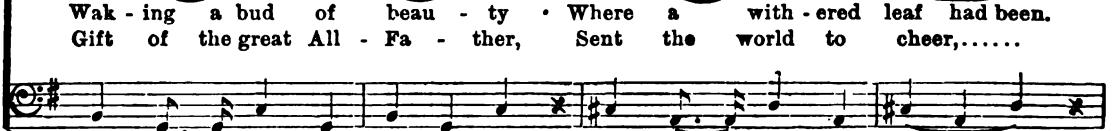
Musical score for 'Lilies White and Roses Red' featuring three staves of music. The lyrics are:

She who loved you so is dead, Nev - er more can tend you.
And with sweet - est fra - grance creep Brow and tress - es o - ver.

When with tears of an - guish we To the cool grave bore her.

GERMAN, Tr.

THE RAIN.

Animato.

These are some of the frolics Of the gently falling rain.
These are some of the mischiefs When the heavy rain-drops fall.

Do-ing each lit-tle du-ty With no thought of mur-mur-ing.
Hearts were sad with-out.... thee..... Earth were dry and sere.

Mrs. E. A. HARRIMAN.

WHERE THE BEE SUCKS.

Where the bee sucks,.... there lurk I; In a cow-slip's

Where the bee sucks,.... there lurk I; In a cow-slip's

bell I lie; Where the bee sucks, there lurk I; In a cow-slip's

bell I lie; Where the bee sucks, there lurk I; In a cow-slip's

WHERE THE BEE SUCKS.

The musical score consists of five staves of music in common time, key signature of one sharp (F#), and three vocal parts: Treble, Alto, and Bass. The lyrics are from William Shakespeare's "A Midsummer Night's Dream".

Treble Part:

- Line 1: bell I lie; There I couch when owls do cry; On the bat's back
- Line 2: bell I lie; There I couch when owls do cry;... On the bat's back
- Line 3: I do fly..... Af - ter sum - mer mer - ri - ly,
- Line 4: I do fly..... Af - ter sum - mer mer - ri - ly,
- Line 5: Mer - ri - ly, mer - ri - ly, shall I live now, Un - der the blos-som that hangs on the bough.
- Line 6: Un - der the blos-som that hangs on the bough.
- Line 7: Mer - ri - ly, mer - ri - ly, shall I live now, Un - der the blossom that hangs on the bough.
- Line 8: Un - der the blossom that hangs on the bough.

Alto Part: (Partially visible in the first two lines)

Bass Part: (Partially visible in the first two lines)

SHAKESPEARE.

GOOD NIGHT.

Lento.

1. Good night; Peace to all who taste of sor - row! Day now has - tens to its
 2. Go to rest, Shut your eye-lids;—darkness fall - eth! Hushed are all the streets a -

3. Slumber sweet; Of your par - a - dise be dreaming! Who for love no peace can
 4. Good night; Sleep ye till the morn - ing breaketh;—Sleep ye till an - oth - er

close, Bus - y toil - ing hands re - pose.. Till a - wakes the bright-eyed
 round, Save the watchman's stil - ly sound, Night to all the wea - ry

find, Let him see a vis - ion kind,— Loved by his be - loved one
 day, Calls to oth - er cares a - way; Fear ye not,—your Fa - ther

mor - row, Good..... night, Good..... night.
 call - eth, "Go.... to rest!" "Go.... to rest!"

seem - ing; Slum - ber sweet! Slum - - ber sweet!
 wak - eth; Good..... night, Good..... night.

dim. e rit.

TH. KÖRNER.

THE FLOWERET OF THE HEATHER.

FRANZ ABT, arr.

1. So man - y love - ly flowers I see, That bloom in May's sweet
 2. I see them with - er and de - cay, All through the spring-time

2. No Win - ter ere can do thee harm, How - ev - er cold the

weath - er, Yet on - ly one that pleas - es me— The on - ly one that
 weath - er, Yet thou dost ev - er ver - dant stay— Yet thou dost ev - er

weath - er, For in my heart I'll keep thee warm— For in my heart I'll

pleas - es me, The Flow - eret of the heath - er, of the heath - -
 ver - dant stay, My Flow - eret of the heath - er, of the heath - -

keep thee warm, Dear Flow - eret of the heath - er, of the heath - -

er, The Flow - eret of the heath - er— of the heath - - er.
 er, My Flow - eret of the heath - er— of the heath - - er.

er, Dear Flow - eret of the heath - er— of the heath - - er.

VON FALLERSLEBEN.

ADIEU!

1. Now a - dieu, my own dear na - tive land, Dear na - tive land, a -
 2. How thou smil - est with blue skies se - rene! Dear na - tive land, a -
 3. Thou.. art with me, clear brook - let's flow, Dear na - tive land, a -

dieu! Soon.. I shall seek a for - eign strand, Dear na - tive land, a -
 dieu! How thou greet - est me with mead - ows green! Dear na - tive land, a -
 dieu! Art thou griev - ing that now I must go, Dear na - tive land, a -

dieu! And.... so I'm sing - ing with joy to - day, As one
 dieu! God.... knows that with thee re mains my heart, Al - though
 dieu! From each mos - sy stone, each... leaf - y glen, Hear..

sing - eth who trav - els a - way; Dear na - tive land, a - dieu!
 now for oth - er climes I de - part, Dear na - tive land, a - dieu!
 my last greet - ing ech - o a - gain—Dear na - tive land, a - dieu!

FOLK-SONG.

SPRING SONG.

GERMAN.

Con moto.

1. When the spring-tide comes and wakes the earth a - new, When the drift-ed snow dis - solves in
 2. When the white-thorn shakes her blossoms to the ground, When the cuck-oo start-les all the
 3. When the mead - ows wear their bri - dal wreath of flowers, When the birds are mak - ing nests in

pear - ly dew, When the brooks are flow-ing, And the flowers are blow-ing, Then, my woods a - round, When the wild doves coo-ing, Tells of hap - py woo-ing, Then love leaf - y bowers, Then I think I on - ly, Rest - less am and lone - ly, Lone - ly

heart, what long-ing stirs in you— Then, my heart, what long - ing stirs in you.
 wakes, de-mand-ing to be crowned— Then love wakes, de-mand - ing to be crowned.
 in this fair sweet world of ours— Lone - ly in this fair sweet world of ours.

FOLK-SONG.

THE PILGRIM'S SONG.

MENDELSSOHN, arr.



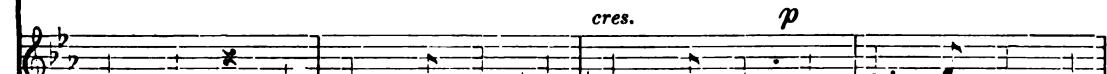
1. Let noth - ing cloud thy glad - ness, With sad - ness; De -
2. What fills thy heart with sor - row? To - mor - row? Thou'rt



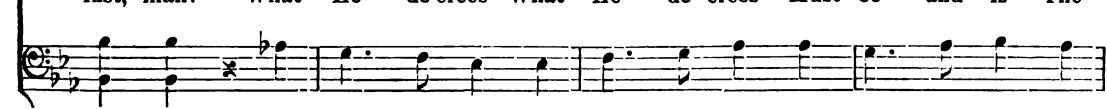
3. Serve God, o - obey, re - vere Him, And fear Him: Stand



ni - als Thou must a - bide—Thou must a - bide; Thon 'rt pu - ri - fied By
guid - ed: Heav'n cares for thee—Heav'n cares for thee; Thy wants will be Pro -



fast, man! What He de-crees—What He de-crees Must be and is The



tri - als— Thou 'rt pu - - ri - fied..... By tri - - als.
vid - ed— Thy wants..... will be..... Pro - vid - ed.



best plan— Must be..... and is..... The best..... plan.



PAUL FLEMMING.

BOAT SONG.

Softly and tenderly.

Arr. from MOZART.

p

1. Rock thee, my boat, on the glim - mer - ing bil - lows, Speed - ing a - far o'er the
 2. And on the shore how the blos - som - ing hedg - es Ring with the night - in - gale's
 3. Then will the sweet eyes a - gain spar - kle bright - ly, Then speak the voice that is

gold tin - ted sea,... Hear - est thou not how the bells of the cat - tle
 ex - qui - site song!.. Will it the slum - ber - ing love now a - wak - en,
 dear - est to me,... Then will our song full of rap - ture be ring - ing,

Ring out at home with their clear mel - o - dy? Sweet is it now o'er the
 Which in my heart has been hid - den so long? Car - ry me back o'er the

When, O my boat, I shall bring her to thee. Thou, my com - pan - ion, that

blue wa -ters glid - ing, Hes - pe -rus spark - ling to see in the sky,...
 spray driv - ing bil - lows, Car - ry me back where my darl - ing doth stay,...

bear - est me on -ward, On to the shore and the home that's so dear,..

And with our light oars the wave - lets to sun - der, While with rare per - fume the
Speed thee, my boat, with the full can - vas swell - ing, Mer - ri - ly speed o'er the

Nev - er with gold can the boat - man re - pay thee, On - ly with song and a

breez - es sweep by,... O - ver the bil - lows, my boat, swift - ly fly.
wa - ters a - way... Mer - ri - ly speed o'er the wa -ters a - way.

heart full of cheer, Thith - er, oh, thith - er. my boat swift - ly steer.

RING OUT, WITH VOICES CLEAR AND HIGH.

1. Ring out, with voic - es clear and high, The song we love so dear - ly, Our Fa - ther-land's old
2. The old he - ro - ic Fa - ther-land, The land we hon - or tru - ly, To thee, un-con-quered

3. In vir - tue like our sires we'd be, Like them guard well our banners, So dear to us is
4. Your mighty song the heavens shall span With force beyond all oth - er, And ev - ery free and

mel - o - dy, Till woods re - ech - o clear - ly— Till woods re - ech - o clear - ly!
na - tive land, We con - se - crate us new - ly— We con - se - crate us new - ly!

Li - ber - ty, And old - en, up-right man - ners— And old - en, up-right man - ners.
hon - est man Will hail you friend and broth - er— Will hail you friend and broth - er!

MATTHIAS CLAUDIUS.

O DREAM OF LOVE.

Arr. from AUBER'S "MASANIELLO."

Allegro vivace.

1. O dream of love's young day, Wil - ing my cares a - way, O dream of love's young day,

2. O dream of love's young day, Bid - ding me hope al - way, O dream of love's young day,

Stay with me for - ev - er, No more to sev - er While life re - main - eth!

Bide with me for - ev - er, No more to sev - er While life re - main - eth!

Words can-not tell what hap - pi-ness my heart doth sway. O dream of love's young day,

Words can-not tell what hap - pi-ness my heart doth sway..... O dream of love's young day,

Wil - ing my cares a - way, With all my heart I say, Thou, thou art so dear.

Bid - ding me hope al - way, With all my heart I say, Thou, thou art so dear.

FORSAKEN!

KOSCHAT. Newly arr.

1. For - sak - en, for - sak - en, for - sak - en am I! Like a

2. A tree shades the hill - ock, where wild flow - ers creep, And....

stone by the way - side my shat - tered dreams lie;.... To the grave-yard I

there ne'er to wak - en, my be - lov - ed doth sleep; And there my heart

has - ten, so far, far a - way... And there low - ly kneel - ing, in de -

lin - gers, While sad - ly I sigh, And re-mem - ber with an - guish - for -

jec - tion I stay— And there low - ly kneel - ing, in de - jec - tion I stay.

sak - en am I! And re-mem - ber with an - guish - for - sak - en am I.

GER. tr. by W. W. C.

SLUMBER SONG.

Moderato.
p SOPRANO.

C. M. VON WEBER, arr.



1. Son of rest, oh friend - ly slum - ber, Now de -
2. Cease, ye wild birds, cease your sing - ing, Let the

pp 1ST & 2ND ALTO.

3. Breathe your cool - ness, west winds, o'er him; Rose - leaves
pp BASS.



scend calm on hill un - brok - en plain, And with gen - tle
be, Though he shuns the



for his rest - ing heap! Gent - ly, branch - es,



in - fluence strength-en Wea - ry na - ture once a - gain.
o - pen sun - light, Child of in - no - cence is he.



bend a - bove him, Safe the son of peace to keep.



GERMAN, tr.

THE GOOD COMRADE.

GERMAN.

Alla marcia.

1. I once had a brother soldier, A comrade true and tried; We
 2. So swift a ball comes speed-ing, Is it for me or thee? Low
 3. No more we'll march, O comrade, To bat-tle side by side; My

marched at sig-nal giv-en, With step so blithe and e-ven, To
 at my feet he's ly-ing, And as I watch him dy-ing, He
 hand shall clasp thee nev-er, Yet thou re-main-est ev-er My

bat-tle side by.... side— To bat-tle side be.... side.
 seems a part of.... me— He seems a part of.... me.
 com - rade true and... tried— My com - rade true and... tried.

PRAISE OF TEARS.

FRANZ SCHUBERT, arr.

3
4

1. Breez - es blow - ing, O - dors flow - ing, All the
 2. When the beam - ing Eyes are stream - ing, Run - ning

3
4

3. Not with shin - ing Rills, en - twin - ing Spells, Pro -
 4. While the long - ing Tear - drops throng - ing, Flow the

C
G

charms of youth and spring, Sweet - est kiss - es, Yield - ing
 o'er with sor - row's dew, Truth un - seal - ing, All re -

G

me - theus sought the spheres, But with weep - ing, Ev - er
 rig - id world a - round, Mer - cy, stoop - ing, Aids the

C

bliss - es, Pleas - ure for a while may bring; Nec - tar
 veal - ing, They re - flect the heaven's pure blue. How re -

G

steep - ing All our earth - ly lot in tears, Bit - ter
 droop - ing, Al - ways with the humb - lest found, Then en -

treas - ures, Brim - ming meas - ures Play, with laugh and song their
 viv - ing, When the striv - ing Soul to calm - ness is sub -
 swell - ing, Sad - ly tell - ing Of their source in mor - tal
 dur - ing, Thus en - sur - ing Sol - ace in our hearts of

part;.... But en - joy - ing Oft - en cloy - ing, Can it
 dued, ... As from show - ers Rise the flow - ers, So our
 clay;.... Yet with bless - ing On - ward press - ing Us, o'er
 woe, Though e - mo - tion Swell life's o - cean, Trust - ing

ev - er move the heart— Can it ev - er move the heart?
 cour - age is re - newed— So our cour - age is re - newed.

seas of love to stray— Us, o'er seas of love to stray.
 o'er its waves we go— Trust - ing o'er its waves we go.

A. W. VON SCHLEGEL.

MAY IS HERE.

SOLO VOICES OR SEMI CHORUS.

KARL ECKER.

mf

f TUTTI.

1. Sweet May is here! Sweet May is here! And nev - er fair-er did appear! Sweet May is here, Sweet
 2. Sweet May is here! Sweet May is here! And nev - er fair-er did appear! Sweet May is here, Sweet

3. Sweet May is here! Sweet May is here! And nev - er fair-er did appear! Sweet May is here, Sweet
 4. Sweet May is here! Sweet May is here! And nev - er fair-er did appear! Sweet May is here, Sweet

mf

f

p

May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No
 May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No

May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! No
 May is here, And nev - er fair - er did ap - pear! Sweet May.. is here! How

p

f

bough where blossoms are not seen, No field that does not don its green, No flower that does not
 breeze that does not fragrance bring, No bird that does not light-ly swing, And sing thro' meadow,

cloud up - on the heav-en's blue, That gives it not a deep - er hue, No sunbeam, but with
 fills my heart with mer - ry cheer, To find such beau-ty far and near, Such per - fect joy de-

in - cense raise, As if to say; "Give God the praise!" To say, "Give God the praise!"
wood and air: "Wel - come, God's world so wondrous fair!" "Wel - come so won - drous fair!"

gold - en ray New glo - ry add - eth to the day— New glo - ry to the day.
void of care, And such sweetmu - sic ev - ery-where— And mu - sic ev - ery-where.

F. OFER.

FRIENDSHIP.

Lento. dolce.

KÖNIG.

1. Not on - ly for this low - er world The ties of friend-ship be,... Soon
2. A - bove, where friendship has its source, No grief, no sor - row moves, There
3. Con - ge - nial souls, like ours that here The bliss of lov - ing know, Will
4. Come, bles - sed hope—to meet a - gain, And with us ev - er stay, And

as the cur - tain falls a - way, Its val - ue we shall see.
the full heart with joy o'er - flows, And ev - er, ev - er loves.
in the bet - ter land a - bove With pur - er rap - ture glow.
when we see our loved ones go, Wipe ev - ery tear a - way.

J. THOMAS. 1783.

EVER SINGING.

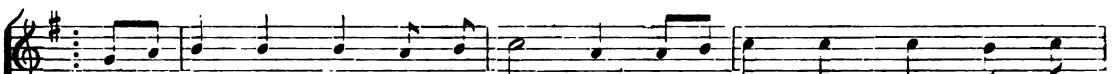
FOLK-SONG.



1. How oft, when lov - ing and long - ing, A - mid the cool grass have I stood,
 2. And oft when a - lone I've.. sor - rowed, In gloom - y and tim - o - rous mood,



3. And when some wrong I have suf - fered Un - will - ing up - on it to brood.
 4. Then talk no long - er of.... trou - ble, That life is with sor - row im - bued;



And there would break in - to sing - ing— And there would break in - to
 I.... then would break in - to sing - ing— I.... then would break in - to



At.. once I'd break in - to sing - ing— At once I'd.. break in - to
 But.. quick - ly break in - to sing - ing— But quick - ly... break in - to



sing - ing, And all, and all.... would seem fair and good.
 sing - ing, And all, and all.... would seem fair and good.



sing - ing, And all, and all.... would seem fair and..... good.
 sing - ing, And all, and all.... will seem fair and..... good.



ADALBERT VON CHAMISSO, 1781—1838.

FISHER'S SONG.

PRELUDÆ.
Andante.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major. Measure 11 starts with a forte dynamic (f) followed by a crescendo (ff). The dynamic then changes to dim. (diminuendo), p (pianissimo), and finally ff again. Measure 12 begins with a forte dynamic (ff) and ends with a decrescendo (dim.) and a piano dynamic (p).

1. Up and down, all day long,
2. Far from care, far from pain,
Life glides by us
Far from thoughts of us

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one flat, and a common time signature. The score consists of three measures. The first measure contains two eighth notes followed by a half note. The second measure contains a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The notes are separated by vertical stems.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a B-flat key signature. The bottom staff uses a bass clef and also has a B-flat key signature. Both staves consist of six measures each, with eighth-note patterns. The music is divided by vertical bar lines.

The musical score consists of two staves of music. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics for this section are:

like our song, In our lit - tie fish - er boat, On the rest - less
greed - y gain, Calm - ly, cheer - ful - ly we ride, O - ver life's tem -

The bottom staff is for the piano or harp, indicated by a bass clef and a key signature of one flat. It provides harmonic support for the vocal line.

A repeat sign with a 'p' dynamic marking is placed above the vocal staff, indicating a return to the beginning of the section.

The second section of the song begins with the same two staves. The lyrics for this section are:

sea we float, Up and down, all day long, Life glides by us
pest - uous tide, — Far from care, far from gain, Far from thoughts of

The music continues with these lyrics, providing a sense of the rhythmic and melodic patterns of the piece.

cres. *rit e dim.* *a tempo.*

like our song, Up and down, all day long, Life glides
greed - y gain, Far from care, far from pain, Far from

cres. *rit e dim.* *a tempo.*

by thoughts of us like greed - y gain.

D.C.

Ger. tr. by C. F. BROOKS.

dim e rall.

RED LEAVES.

Allegretto.

E. STIRLING.

Red leaves are fall - ing on the ground, The wind no more is still The wheat...
 2. The fall of leaves a sad - ness flings O'er hearts how - ev - er gay, They, like....

wheat is gath - ered to the store, That waved on yon - der hill; Red
 ...
 like the friend - ship oft - en nursed, On earth soon fade a - way; The

leaves are fall - ing to the ground, The wind no more is still, The
 fall of leaves a sad - ness flings O'er hearts how - ev - er gay, They,

wheat is gath - ered to the store, That waved on yon - der hill; The
 ...
 like the friend - ship oft - en nursed, On earth soon fade a - way; But

sum - mer birds have flown a - way, The sky is grey and pale, The
 as the sun that sinks at eve, Ap - pears to gild the dew, So

mists are hang - ing round the moon, Most chil - ly is the vale. Red
 shall we all, though fad - ed once, Live af - ter - wards a - new. Red

leaves are fall - ing on the ground, The wind no more is still— Red
 leaves are fall - ing on the ground, The wind no more is still— Red

leaves are fall - ing on the ground, The wind no more is still.
 leaves are fall - ing on the ground, The wind no more is still.

F. G. LEE.

THE HUNTER.

A. RUBINSTEIN.

SOPRANO.
Allegro.

1. Maid - ens fair.... in sum - - mer hours,.... In sweet
 2. Now a laugh - ing maid..... is twin - ing That bright
 3. Sud - den - ly..... they hear..... with ter - ror, Bay - ing

MEZZO-SOPRANO.

Comes, a gal - lant steed..... be - strid - ing, Hun - ter
Hun - ter

f

bold,.. so swift - ly rid - ing; To the maid his love is giv - en,
bold, so swift - ly rid - ing; To the maid his love is giv - en,

p

And the dogs a - way are driv - - - en.
And the dogs a - way are driv - en—dogs a - way.... are driv - en.

f

FOLK-SONG.

IN A GONDOLA.

Allegretto.

p

1. Slow - ly o'er the rip - pling tide.....
 2. As we on - ward, on - ward go,.....

p

3. But the sol - emn mid - night hour.....

In our gon - do - la..... we glide, While a - bove the
 Ah, what hap - pi - ness.... we know! All the dis - cord

Faint - ly tolls from dis - tant tower, Som - ber shad - ows

still... la - goon Bright - ly shines the cres - cent moon,
of the day By the sea - winds swept a - way,

'gin.... to creep slow - ly o'er the moan - ing deep,

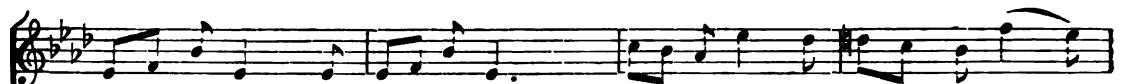
SOLO.

Sil - ver - ing with ma - gic ray.... Spire and dome up - on our way...
Ev - ery wrong that frets the mind... Ev - ery grievance left be - hind...
And the gath - ering clouds will soon... Veil from sight the cres - cent moon,

cres.

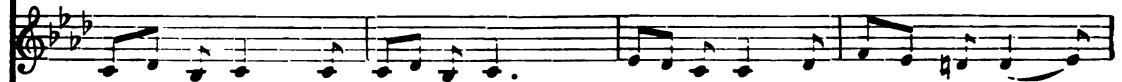
And the ti - ny waves that break..... Foam - ing - ly a - long our wake,
Per - fect rest for thee and me..... Love's un - brok - en har - mo - ny;
Ere is lost its cheer - ing ray,..... Home - ward now we take our way,

IN A GONDOLA.



With no sound, a - far or near.
And no sound, a - far or near,

But the song of gon - do - lier -
But the song of gon - do - lier -



With no sound, a - far or near.

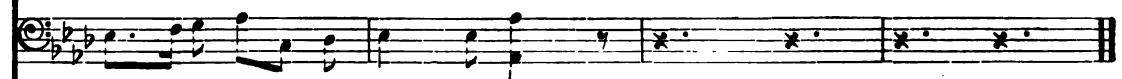
But the song of gon - do - lier -



But the song of gon - do - lier.
But the song of gon - do - lier.



But the song of gon - do - lier.



W. W. CALDWELL.

HUNTER'S SONG.

GERMAN.

Vivace.

1. From sun - rise un - til gloam - ing, The wild wood through I'm roam - ing, A
 2. Now thro' the for - est shad - ows, And now o'er sun - ny mead - ows, I



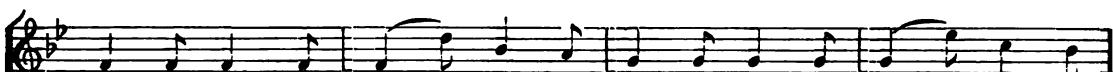
3. And when, 'mid cloud - lets ten - der, The sun in fi - ery splen - dor, Has



hun - ter bold and free — A hun - ter bold and free..... The
 wan - der all the day — I wan - der all the day..... And



sunk in - to the west — Has sunk in - to the west..... I



wa - ry game to fol - low Thro' copse and fer - ny hol - low, This
 like one mo - ment's beat - ing, The hours are swift - ly fleet - ing, The



lay me down to slum - ber, With - out a eare or cum - ber, And



HUNTER'S SONG.

is the life for me,..... This is the life for me.
while I chase my prey,..... The while I chase my prey.

peace - ful - ly I rest,..... And peace - ful - ly I rest.

Hal - li,.. Hal - loh, Hal - li,... Hal - loh! This is the life for me!
Hal - li,.. Hal - loh, Hal - li,... Hal - loh! The while I chase my prey.

Hal - li,.. Hal - loh, Hal - li,... Hal - loh! And peace - ful - ly.... I rest.

THE BROOK'S LULLABY.

Arr. from SCHUBERT's
"The Miller's Maid."

Moderato.

1. Sound re - pose, sound re - pose, Wea - ry eye - lids close— Sound re - pose, sound re-pose, Wea-ry
2. And when horn and hound Thro' the green-wood sound— And when horn and hound Thro' the

3. Till the last morn-ing's light, Good night, good night— Till the last morning's light, Good

eye - lids close. Poor tir - ed wan - d'rer, Thou art at.... home.
green wood sound, I will wrap thee close round In my mur - mur - ing stream.

night, good night, Out - sleep all thy joy And out - sleep thy pain. The

True faith is here— True faith is.... here, Then rest with-out fear— True
Down on his sleep, Down on his sleep, Blue flow'rs do not peep.

full moon shines— The full moon shines, The mist de - clines— The

faith is.... here, Then rest with - out fear— Then rest with - out fear, Till the
Down on his sleep, Blue flow'rs do not peep— Blue flow'rs do not peep, You will

full moon shines, The mist de - clines— The mist de - clines, And the

brook is all swallowed In o - cean's foam— Till the brook is all swallowed In o - cean's foam.
make my poor slumb'rer Un - ea - si - ly dream— You will make my poor slumb'rer Un - ea - si - ly dream.

heav - ens a - bove Still so dis - tant re-main— And the heav - ens a - bove Still so dis - tant re-main.

WILHELM MÜLLER.

THE VILLAGE WEDDING.

Allegretto, con moto.

VON FLOTOW, arr.

p

Gai - ly sounds the joy - ous ring - ing Of the vil - lage wed - ding bells,

Gai - ly sounds the joy - ous ring - ing Of the vil - lage wed - ding bells,

And the maid-ens, mer - ry sing - ing, Of the joy their sound foretells. Vil - la-gers in

And the maid-ens, mer - ry sing - ing, Of the joy their sound foretells. Vil - la-gers in

gay at - tire; Loud - ly cheer the youth-ful bride; Her sweet grac - es they ad - mire

gay at - tire; Loud - ly cheer the youth-ful bride; Her sweet grac - es they ad - mire,

All wish her a fu - ture bright! Gai - ly sounds the joy - ous ring - ing, Of the vil - lage

All wish her a fu - ture bright! Gai - ly sounds the joy - ous ring - ing, Of the vil - lage

wed-ding bells, And the maid-ens, mer - ry sing - ing Of the joy their sound fore tells. The
 wed-ding bells, And the maid-ens, mer - ry sing - ing Of the joy their sound fore-tells. The

lads, in all their Sun-day's best, Are danc - ing on the green, The fid - lers get no
 lads, in all their Sun-day's best, Are danc - ing on the green, The fid - lers get no

mo - ment's rest, And naught but joy is seen— Come and lis - ten, Come and lis -
 mo - ment's rest, And naught but joy is seen— Come and lis - ten, Come and lis -

ten to the joy - ous, To the mer - ry wed - ding bells.....

ten to the joy - ous, To the mer - ry wed - ding bells.....

The musical score consists of four staves of music in common time, key signature of one flat. The first staff uses treble clef, the second staff uses bass clef, the third staff uses alto clef, and the fourth staff uses bass clef. The music features eighth and sixteenth note patterns, with dynamic markings like 'ff' (fortissimo) at the beginning of the first section. The lyrics are integrated into the musical lines, with some words underlined and others in regular text. The score concludes with two endings for the final line of the song.

SOFTLY NOW THE SHADOWS FALL.

Molto tranquillo.
1ST & 2ND SOPRANO.

L. B. MARSHALL.

p

1. Soft - ly now the shad - ows fall, Twi - light
 2. Light - ly in its gar - den bed, Hangs each
 3. Deep - er now the dark - ness falls, Faint - er

ALTO.

gath - ers o - ver all, While a - bove yon
 flower its nod - ding head, While up - on the
 now the brook - let calls, And the winds a -

wood a - far Bright - ly shines the Eve - ning
 Sum - mer air, Fra - grance hov - ers here and
 cross the deep, With a gent - ler mur - mur

Star. All the noise of day is o'er,.....
 there, Tell - ing where the vio - lets hide,.....
 creep, Or in leaf - y cov - erts die,.....

Qui - et broods on sea and shore, On - ly sings the
 Where the hon - ey - suck - les bide; And where ros - es
 With a sooth - ing lul - la - by; So till morn - ing

brook - let near, On - ly rus - tling leaves we hear.
 feel a - new, On their leaves the cool - ing dew.
 brings a - gain, Gold - en light to hill and plain.

Rest, dear heart, from troub - le free,..... Peace - ful may thy
 Rest, dear heart, from troub - le free,..... Peace - ful may thy
 Rest, dear heart, from troub - le free,..... Peace - ful may thy

dim. *p* *dim. e rit.*

slum - bers be - Peace - ful may thy slum - bers be.
 slum - bers be - Peace - ful may thy slum - bers be.
 slum - bers be - Peace - ful may thy slum - bers be.

WM. W. CALDWELL.

THE DAWN OF DAY.

f Allegro.

SOPRANO.

S. REAY.



1. Come and watch the day - light dawn - ing O'er the moun - tains bleak and
2. Come, thy foot should ne'er be wea - ry, Nev - er tired thy wake - ful

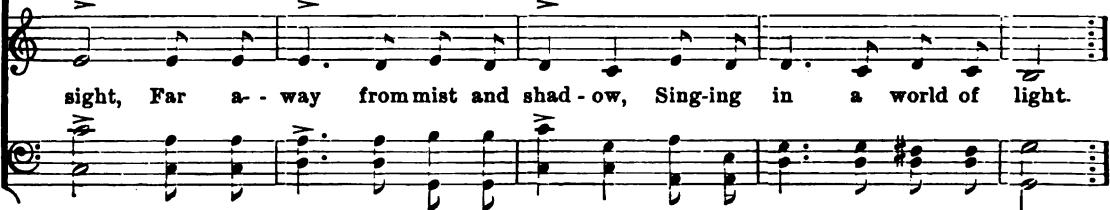
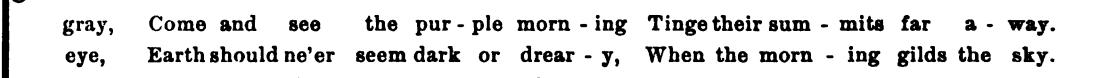
ALTO.



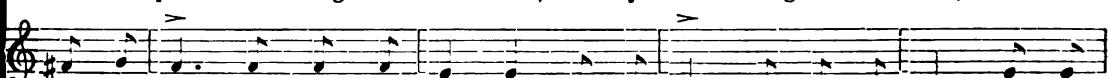
3. Come, the lark has left the mead - ow, Now he soars be - yond our
BASS.



rit. repeat p.



Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver head, Sun-beams



dim.



dim.

rall.

sin - gle note of sad - ness Tells of aught but peace and love.
though the green leaves guide thee, Where thy steps may safe - ly tread.

hear, the joy - ful sto - ry Na - ture tells at dawn of day.

pp

Tra la..... la la, tra..... la la tra..... la la la tra la tra
Tra la la la la, tra la la la tra la la la tra la la tra
poco cres.

Tra la la la la, tra la la la, tra la la la, tra la la tra

Tra la tra la tra la tra la tra la tra la tra

ritard.

ff

la..... la la tra..... la la tra la..... la la, tra la
la la la la tra la la, tra la la, tra la la tra la
la la la la tra la la tra la la tra la

la tra la tra la tra la

HUNTING THE HARE.

ROUND.

Moderato.

HENRY PURCELL. 1658-1695.

1. Sir, pray be so good, Have you seen a boy
 2. There he goes, hark, hark a-way! He bursts a-cross the o-pen heath, We'll
 3. Oh, I'm spent, I've lost my breath! I'll lie down here and watch them pass; They

2. Run - - - ning like a hare to - wards the wood?
 3. run him down be - fore he hides be -neath the wood.
 1. lit - tle think a boy can hide in a tuft of.... grass.

COME, MIRTH.

ROUND.

STEPHEN PAXTON. —1787.

1. Come, Mirth, thou foe to sigh - ing, Bring all thy joc - und train, All thy
 2. Bring all thy blest com - pan - ions, Poor mor - tals' kind - est friends, Bring
 3. And lead with thee Con - tent - ment, Thy own twin sis - ter true, Each the

bliss im - part to each sad, heav - y heart, And ban - ish care and pain. 2.
ro - sy Health, the tru - est wealth, That Tem - per - ance at - tends. 3.
hap - py child of a mind un - de - filed, That en - vy nev - er knew. 1.

HEAR ME, O LORD.

CANON, Three in One.

Hear me, O Lord,
Hear me, O Lord, and let my cry.....
Hear me, O Lord, And let my
and let my cry..... come to Thee, to..... Thee.
.... come to Thee, Hear me O Lord, Lord hear me.
try..... come to Thee, Hear me, O hear, O Lord.

1st & 2nd times. *Last time.*

HOW GREAT IS THE PLEASURE.

ROUND.

HENRY HARRINGTON, M. D.

1. How great is the pleas - ure, how sweet the de -

2. How great is... the.. pleas - ure, how.... sweet the.. de -

3. Sweet, sweet, how sweet the de -

light, When soft love and mu - sic to - geth - er u - nite.

light, When love, soft love, and mu - sic u - nite.

light, When har - mo - ny, sweet har - mo - ny and love.. do u - nite.

LET HYMNS OF PRAISE.

CANON.

DR. WM. HAYES.

Let hymns of praise.

Let hymns of praise..... to heav'n as - cend..... to God our

Let hymns of praise to

to heav'n as - cend, to heav'n as - cend.

Fa - ther, God our Friend, to God.... our Friend—Let hymns of

heav'n as - cend..... as - cend. Let

WANDERER'S EVENING SONG.

A. RUBINSTEIN.

SOPRANO.
Moderato.

MEZZO-SOPRANO.

Night her man - tle fling - ing, Hides the mountain peak;

Ped.

Wearied out with singing, Birds their nests must seek; Rustling leaf I hear not, All the forest through,

Night her man - tle

Some-where, wand'rer, fear not, There is rest for you.

The musical score for "Wanderer's Evening Song" features four staves. The soprano and mezzo-soprano parts are combined in a single staff, with the mezzo-soprano part appearing below the soprano's vocal line. The piano part is divided into two sections: the upper section, labeled "Ped." (pedal), which contains dynamic markings such as ***p and p, and the lower section, labeled "C" (basso continuo), which provides harmonic support with sustained notes and chords. The lyrics are integrated into the musical lines, with the first section of lyrics appearing in the middle of the page and the second section appearing later. The music is set in common time with a key signature of one sharp (F#).

WANDERER'S EVENING SONG.

A musical score for 'Wanderer's Evening Song' featuring three staves of music for voice and piano. The vocal part uses a soprano C-clef, and the piano parts use a soprano G-clef and a bass F-clef. The score consists of eight staves of music, divided into two systems by a double bar line. The vocal line includes lyrics such as 'fling - - - ing,' 'Hides the mountains moun - - tain peak; Wea - ried out with Night her man-tle fling - ing,' 'Hides the mountain peak; sing - - - ing,' 'Birds..... their nests must seek, Rus - tling leaf I cres.' 'Weary out with sing-ing,' 'Birds..... their nests must seek,' 'Rustling hear not All the for - est through, Some-where, wan-d'rer, leaf I hear not All the for - est through, Some-where, wan - d'rer'.

The piano accompaniment features various patterns of eighth and sixteenth notes, with dynamic markings like 'cres.' and 'mf' (mezzo-forte). The vocal line is primarily in common time, while the piano accompaniment often features sixteenth-note patterns suggesting a faster tempo or eighth-note chords.

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for piano alone. The music is in common time, with a key signature of one sharp (F#). The vocal part begins with "fear..... not, There is rest for you,..... Some-where, wan-d'rer" followed by a piano dynamic instruction "p". The piano part continues with a series of eighth-note chords. The vocal part resumes with "fear... not, There is rest for you, Some-where, wan - d'rer". The piano part then features a sustained note over a bass line. The vocal part concludes with "fear not, There is rest..... for you." The piano part ends with a final dynamic instruction "p".

fear..... not, There is rest for you,..... Some-where, wan-d'rer
 p
 fear... not, There is rest for you, Some-where, wan - d'rer
 .
 fear not, There is rest..... for you.
 p
 fear not, There is rest for you.
 p
 fear not, There is rest for you.
 pp

FORTH TO THE BATTLE.

In March Time.

WELSH MELODY.



1. Forth to the bat - tle! On - ward to the fight! Swift as an ea - gle in his flight;
 2. Winds that float o'er us, Bid thy ty - rant quail, Ne'er shall his ruf - fian bands pre - vail,



§ Heav - en our arms with con - quest bless, All our bit - ter wrongs re - dress;



Let not the sun - light o'er our path-way close, Till we o'er-throw our Sax - on foes.
 Morn - ing shall view us fet - ter-less and free; Slaves ne'er shall Cym - ry's chil - dren be.



Strike the... harp! A - wake the.. cry! Val - or's.. sons fear not to die.



FINE.

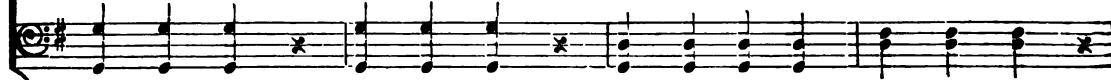
SOPRANO SOLO.



Strong as yon - - - der foam - - - ing tide,.....



Tramp, tramp,





Rush - - ing down the moun - - - tain side.....
 Tramp, tramp,



Be ye read - - y sword..... and spear,.....



Tramp, tramp,



D.C.



Pour up - on, Pour up - on the spoil - er near.



Tramp, tramp,

D.C.



TYROLESE CHORUS, FROM "WILLIAM TELL."

ROSSINI, arr. by HATTON.

Allegretto.

p

Swift as the bird.... in sum-mer

p Sempre staccato.

Swift as bird from leaf - y bow - er, Flies to meet the

Swift as bird from leaf - y bow - er, Flies to meet the

f

sky..... with fai - ry feet.... oh maiden fly.....

golden show-er, That to meet her and to greet her The re-splen-dent sun out-pour-eth

golden show-er, That to meet her and to greet her The re-splen-dent sun out-pour-eth

TYROLESH CHORUS.

85

ff >
 Thy ra - diant glanc - es Our
 When the morn - ing shines on high, Thy ra - diant glanc - es Our
 When the morn - ing shines on high, Thy ra - diant glanc - es Our
 ff >
 8va -----
 ff pp
 pleas - ure en - hanc - es, Thy joy - ous danc - es The
 pleas - ure en - hanc - es, Thy joy - ous danc - es The
 pleas - ure en - hanc - es, Thy joy - ous danc - es The
 ff >
 ff pp

TYROLESH CHORUS.

The musical score consists of three staves. The top two staves are for voices, and the bottom staff is for the basso continuo (harpsichord or organ). The key signature is A major (two sharps), and the time signature is common time.

Vocal Part (Top Staff):

- Line 1: "breez - es out - vie....."
- Line 2: "breez - es out - vie, Like bird from leaf - y bow - er, When the sun re -
Sempre staccato."
- Line 3: "breez - es out - vie, Like bird from leaf - y bow - er, When the sun re -"

Basso Continuo Part (Bottom Staff):

- Line 1: Harmonic progression: F#-C-A-G.
- Line 2: Harmonic progression: C-G-F#-C.
- Line 3: Harmonic progression: G-C-G-C.

Chorus Continuation (Bottom Staff):

- Line 4: "Swift as the
- Line 5: "splendent shines on high. Swift as bird from
- Line 6: "splendent shines on high. Swift as bird from

bird.... in summer sky..... With fai - ry
leaf - y bow - er Flies to meet the gold-en show - er, That to greet her
leaf - y bow - er Flies to meet the gold-en show - er, That to greet her

feet,... oh, maiden, fly..... Swift as the
The re - splen - dent sun out-pour - eth, When the morn - ing shines on high—
The re - splen - dent sun out-pour - eth, When the morn - ing shines on high—

TYROLESH CHORUS.

bird..... Oh maiden fly..... Swift as a
 Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r,
 Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r,

{
 (C: #)

bird..... oh maiden fly,..... Thy
 Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r Thy
 Swift as bird from leaf - y bow'r, Flies to meet the gold-en show'r Thy

{
 (C: #)

ff
ra - diant glanc - es Our pleas - ure en - hanc - es, Thy
ra - diant glanc - es Our pleas - ure en - hanc - es, Thy
ff
ra - diant glanc - es Our pleas - ure en - hanc - es, Thy
C: #
ff
} ff
} pp
} ff
joy - ous danc - es The breez - es out - vie.
joy - ous danc - es The breez - es out - vie.
joy - ous danc - es The breez - es out - vie.
C:
ff
} pp
} ff
} ff
} >

BEHOLD THE MORN.

BARCAROLLE.

From AUBER's "MASANIENNO."

Allegretto.

SOLO.

1. Be - hold..... the morn in splen-dor wak - eth,
 2. Our time will come; in si - lence bide we

f p p

Pre - pare your boats,..... we'll soon set sail,
 Some day..... a dar - ing deed we'll do;

If
Have a

storm - - y cloud our way o'er-tak - - eth,
 heart..... for what may be-tide ye,

Brave - ly stem....
 Craft a - lone....

sf p

.... 'gainst the an - gry gale, Put off, our course we know full well, Be wa - - ry, speak
 can the yoke un - do. Put off, our course we know full well, Be wa - - ry, speak

pp

low, The fu - ture none could yet fore-tell, Be wa - - - ry, speak
 low, The fu - ture none could yet fore-tell, Be wa - - - ry, speak

low,..... But time and tide will safe - ly bear us
 low,..... But time and tide will safe - ly bear us

through..... But time..... and tide will safe - ly bear us
 through..... But time..... and tide will safe - ly bear us

through Be wa - - - ry, speak low. Be wa - - - ry, speak
 through Be wa - - - ry, speak low. Be wa - - - ry, speak

BEHOLD THE MORN!

CHORUS.

low..... Put off, our course full well we know, Be wa - - ry, speak low; The
Put off, our course full well we know, Be wa - - ry, speak low; The

But time and
fu -ture none could yet fore-tell, Be wa - - ry speak low. But time and
fu -ture none could yet fore-tell, Be wa - - ry speak low. But time and

tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us

tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us

tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us

tide will safe - ly bear us through. Yes, time and tide will safe - ly bear us

sf

through.

through.

through.

A SUMMER DAY.

JAMES J. McCABE.

Allegro.

mf

Deep down be - side the tan - gled sedge, be - side the tan - gled sedge be -

mf

The mea-dow lark, mea-dow lark sings all day, The
side the tan - gled sedge, The mea - - dow lark sings all the day, The

f

p

meadow lark, meadow lark sings all day.

f

mea - dow lark sings all the day, And bursts at times from out the hedge, The

f

chat - ter, chat - ter, chat - ter, chat - ter, And
p

mim - ic chat, chat, chat, chat, chat-ter, chat, chat, chatter of the jay.

p

mf

mim - - ic, mim - - ic, mim - ic,

here and there a wand'ring note.

mf

f

A wand'r-ing note, A crick - et's chirp comes

f

p

Where
 sweet and clear, so sweet and clear, So sweet and clear, Where
 f

The musical score consists of three staves of music in common time. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The vocal line is accompanied by a piano or harp, indicated by vertical stems and dots. The lyrics are written below the notes, with some words underlined to indicate sustained sounds. The dynamic 'f' is placed above the word 'Where' in the first line.

dream - - - y mists..... of sum - - mer float..... Up - on the grassy

dream - y mists of sum - mer float, Up - on the grass - y mere; Up - on the grassy
 Where dreamy mists of sum - mer float, Up - on the grassy

The musical score continues with three staves of music. The lyrics describe the scene of misty summer afternoons. The dynamic 'Up -' is placed above the second line of the third staff.

rit - - e - - dim.
 mere at noon, Up - on the grass - y mere at noon, Up - on the grass - y mere, up - on the
 rit - - e - - dim.
 Up -

The musical score continues with three staves of music. The lyrics mention the 'mere at noon' and the 'up - on the' part of the scene. The dynamic 'Up -' is placed above the third staff.

Allegretto. mf
 grass - - - y mere. Fine. A - far a - way be - low the hill, I
 on the grass - y mere.

The musical score continues with three staves of music. The dynamic 'Fine.' is placed above the first staff. The lyrics describe the view from the hill. The dynamic 'mf' is placed above the second staff.

see the nois - y mill wheel go, The smooth broad lake a -

The musical score concludes with three staves of music. The lyrics end with 'The smooth broad lake a -'. The dynamic 'a -' is placed above the third staff.

A SUMMER DAY.

bove the mill, The flash of foam..... that
 ff

And on the e - ven slopes that
 rit. p a tempo.

roars be - low, And on, And on, And on the
 p

And on the rise..... So gent - ly toward the moun - tain's brow.....
 e - - ven slopes that rise..... So gent - ly toward the

e - ven slopes that rise So gent - ly toward the moun -
 ... The cat - tle watch with sleepy eyes.....
 moun - tain's brow, The cat - tle watch..... The
 p

tain's brow, The cat - tle watch with sleepy eyes, The
 rit.

la - zy. la - zy plow - boy at the plow..... D.C.
 plow - boy at the plow.

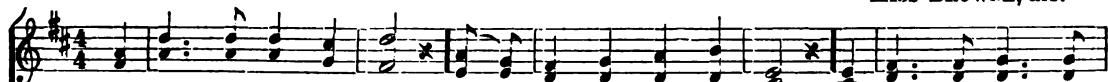
C. E. BROOKS.

PART II.

Occasional.

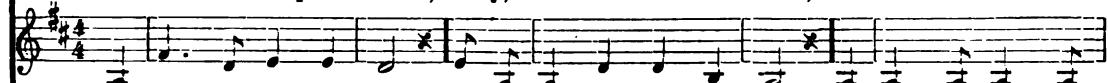
THE BREAKING WAVES DASHED HIGH.

MISS BROWNE, arr.



1. The break-ing waves dash'd high On a stern and rock bound coast, The woods a-gainst a

2. Not as the conqueror comes, They, the true-heart-ed came; Not with the roll of



3. A-mid the storm they sang, The stars heard and the sea! The sound-ing isles of

4. What sought they thus a-far? Bright jew-el's of the mine? The wealth of seas, the



storm-y sky Their gi-ant branches tossed; The heav-y night hung dark,

stir-ring drums, Or trump that sings of fame, Nor as the fly-ing come,



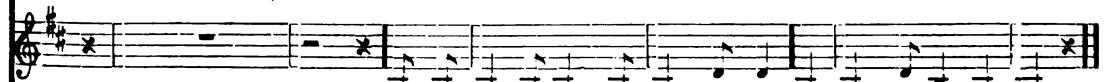
wood-land rang With an-thems of the free. The o-cean ea-gle soared

spoils of war? They sought a faith's pure shrine! Ay, call it ho-ly ground,



The hills and wa-ters o'er, When a band of exiles moor'd their bark On wild New England's shore.

In silence and in fear, They shook the depths of des-ert gloom With hymns of lofty cheer.



O'er rolling wave's white foam, The rocking pines in for-est roar'd, To bid them welcome home.

The soil where first they trod, They left unstained what there they found, Freedom to worship God.



FELICIA HEMANS, 1793—1835.

A CUP OF COLD WATER.

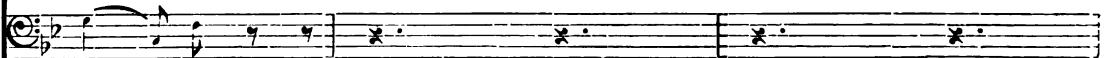
UNISON OR IN PARTS.



SOLO.

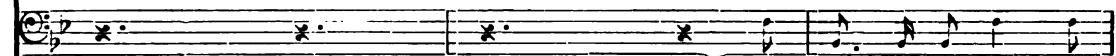


wa - - ter; The sun made a lad - der From sea - wave to sky, The
 wa - - ter; The clouds, white and flee - cy, The stray - ing drops took, And
 wa - - ter; They sailed till the south-wind Took each by the hand, And
 wa - - ter; What! doubt you the sto - ry? Then go to the Spring, And

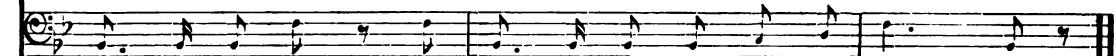




lit - tle waves climb-ing Reached cloud-land on high, Heigh ho and ho heigh, heigh
shel-tered the travell-ers In co - si - est nook, Heigh ho and ho heigh, heigh
then, all a danc - ing Sped down to the land, Heigh ho and ho heigh, heigh
list, while the wa - ters, This ver - y tale sing, Heigh ho and ho heigh, heigh



ho and ho heigh, 'T was all for a cup of cold wa - ter.
ho and ho heigh, 'T was all for a cup of cold wa - ter.
ho and ho heigh, 'T was all for a cup of cold wa - ter.
ho and ho heigh, There's naught like a cup of cold wa - ter.

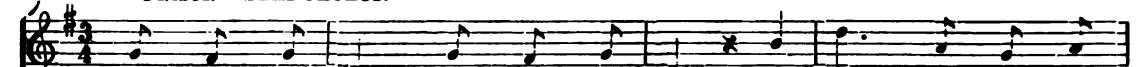


JAMES GEDDES.

COME LET US SING.

Allegretto.

UNISON. SEMI-CHORUS.



1. Come let us sing of fount and spring, Of brook - let, stream and
 2. Down fall the showers to feed the flowers, And in the sum - mer,
 3. Each lit - tle bird, whose song is heard Through grove and mead - ow
 4. The sheep and kine in fal - low fields, The deer on moun - tains
 5. A - way all drink that man dis - tilts, So fraught with sin and



riv - er; And tune our praise to Him al - ways, The great and gra - cious Giv - er.
 night - ly The blos-soms sip with ro - sy lip The dew - drops gleaming bright-ly.
 ring - ing, At streamlet's brink will blithely drink, To tune its voice to sing - ing.
 lone - ly, The neigh-ing steed in sor - est need, Will drink of wa - ter on - ly.
 sad-ness; We'll drain the cup that brings no ills,— The draught of health and glad - ness.



TUTTI.



1 to 4.

What drink with wa - ter can compare, That na - ture loves so dear - ly? The

5.

Then wel - come wa - ter ev - ery-where, In foun - tain, well or riv - er, And



sweet - est draught that can be quaffed Is wa - ter spark - ling clear - ly.
as we drink still let us think Up - on the gra - cious Giv - er.

From "Pilgrim Songs," by per. of the Cong'l. S. S. and Pub. Soc.

HULL'S CASKET.

HOME, SWEET HOME.

SIR HENRY R. BISHOP.

1. 'Mid pleas - ures and pal - a - ces,... though we may roam, Be it
2. An ex - ile from home— splen - dor daz - zles in vain; Oh,....

ev - er so hum - ble, there's no place like home! A charm from the
give me my low - ly thatched cot - tage a - gain; The birds sing - ing

HOME, SWEET HOME.



sky seems to hal - low us there! Which, seek... through the
gai - ly that came at my call; Give me them! and the



world, is ne'er met with else - where. Home, home,... sweet, sweet,

peace of mind, dear - er than all. Home, home,... sweet, sweet,



home, There's no.... place like home,.. There's no.... place like home.

home, There's no.... place like home,.. There's no... place like home.

JOHN HOWARD PAYNE.

SONG FOR ARBOR DAY.

1. From for - est wide and free, We bring this state - ly tree,
 2. The les - son we will learn, That if suc - cess we'd earn
 3. If read a - right you see A les - son there will be

Long may it wave! And as its top climbs higher, Let each its
 On Life's broad field, We must look up and grow, No fal - tering
 Of joy and love Learned from the grow - ing tree. Each day and

growth in - spire To do and nev - er tire: 'T will cour - age give.
 pur - pose know, Then shall we plain - ly show. We'll nev - er yield.
 might we'll be Near - er the height we see Far, far a - bove.

EMMA SHAW.

ARBOR DAY INVOCATION.

Allegretto.

1. Like the glad birds of spring-time, Our prais - es we sing, To God the great
2. The ev - er glad cho - rus, The spring-time is here; The bird songs, with



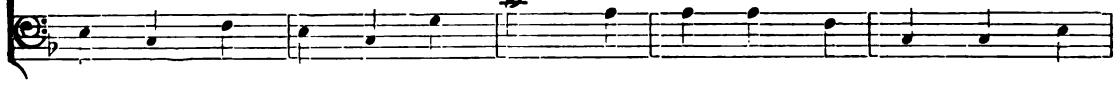
3. God bless us, we pray Thee, A young stu - dent band; Ev - er help us in



giv - er Of eve - ry good thing; Till earth, with glad voic - es, Shall
flow - ers, And all her good cheer; While o - ver the land that We



truth And up - right - ness to stand; And bless Thou the la - bor Our



ech - o a - gain, From wood - land and mead - ow, From moun - tain and plain.
treas - ure so dear, We scat - ter God's bless - ings A - far and a - near.



hands do to - day, 'Mid the bird songs and flow - ers Of beau - ti - ful May.



EMMA L. THOMAS,
Schoharie, N. Y.

THE HEROES' GREETING.

CHARLES E. BOYD.

Allegro moderato.

1. In tri - umph ad - vanc - ing, our he - - - roes ap - pear
We hail them re - joic - ing, o - va - - - tions pre - pare,
2. Let flowers strew their path - way, let pæ - - - ans break forth;
Brave sol - diers of free - dom, de - defend - - ers of right;
3. Where can - non were thun - d'ring, and sa - - - bres drank blood,
Or rushed on the foe - men, re - sist - - less in might,

1st time.

Who left us.... in.... hope, now in glo - - ry are here.
We greet them.. re - joic - ing, with mu - - sic and mirth;
With death all a - round them, un - daunt - - ed they stood,

2d time.

And crown them with lau - rel, while shouts..... rend the air.
Be - grimed from the bat - tle, but glo - - rious in might.
When bat - tling for coun - try, for free - - dom, and right.

THE HEROES' GREETING.

CHORUS, 1, 2, 3.

In tri - umph ad - vanc - ing, our he - roes ap - pear, Then
 our he - roes ap - pear, Then
 greet them tri - um - phant with cheer..... up - on cheer.
 greet them tri - um - phant with cheer..... up - on cheer.

IN MEMORIAM.

JOHN W. TUFTS.

Lento.

1. Our mar - tyred dead! On each low bed..... Green be the chap - let,
 2. Hail, he - ro shades! Your bat - tle blades..... A wall of steel our
 3. No mar - ble cold May guard your mold,. . . . But liv - ing hearts a -
 4. Your sa - cred dust Be the choice trust..... Of Freedom's grate - ful

fresh the ros - es; Our mar - tyred dead! On each low bed.....
 homes sur - round - ed; Hail, he - ro shades! Your bat - tie blades A
 round are swell - ing; No mar - ble cold May mark your mold, But
 sons and daugh - ters; Your sa - cred dust Be the choice trust Of
 Green be the chap - let, fresh the ros - es; Oh, lightly rest.....
 wall of.... steel our homes sur - round - ed; Your deeds have won.....
 liv - ing.. hearts a - round are swell - ing; Each dar - ing deed.....
 Free - dom's grate - ful sons and daugh - ters; While fu - ture days.....
 On.. each calm breast The turf where each in peace re - pos - es.
 From sire to son..... Love, joy and grat - i - tude un - bound - ed.
 Shall gain the meed.... Of praise from all hearts rich - ly well - ing.
 Your fame shall raise From At - lan - tic's.. to Pa - cif - ic's wa - ters.

MARK TRAFTON, D. D.

COMMENCEMENT DAY.

JOHN W. TUFTS.

Allegro moderato.

PRELUD. *p cres.* *f* *f*

1ST & 2ND SOPRANO.

cres.

1. Com - mence - ment Day, thy pres - ence gay, Long - yearned with fer - vent

ALTO.

2. Fair Na - ture's rich - est mu - sic fills The air with sweet - est

1ST & 2ND BASS

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of four staves. The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor/Bass. The piano part provides harmonic support. The lyrics describe hopes and greetings for May Day.

hopes, We greet with choic - est flow'rs of May, And hail the life that
strains, And red - o - lence from count - less blooms The gen - tle breeze con-

A continuation of the musical score for three voices and piano. The vocal parts (Soprano, Alto, Tenor/Bass) and piano part are shown in four staves. The lyrics describe a rose bud sleeping long and being blown away, while others begin life and play music.

opes. In pris - on bud the rose long sleeps, Ere blushing flow'r is blown; The
tains; So with the life we now be - gin, We would with mu - sic swell, And

COMMENCEMENT DAY.

ti - ny shoot slow up - ward creeps, Ere fruits are on it grown; We.
 ev - er in our hearts and minds, Past mem - o - ries shall dwell. The

cres.

sub - jects of fair Na - ture's rule, Have too our si - lent age; To -
 flow'r-strown path to bright suc - cess We'll strive to well pur - sue; As

day we leave the halls of school, Life's du - ties to en - gage; To -
on - ward through this life we press, Fair day, we wel - come you; As

day we leave the halls of school, Life's du - ties to en - gage.

on - ward through this life we press, Fair day, we wel - come you.

EDWARD SPENCER.

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. f * Ped. *

National and Patriotic.

PART III.

MY COUNTRY! 'TIS OF THEE.

Moderato.

HENRY CAREY. (?)

1. My coun - try!
2. My na - tive
3. Let mu - sic
4. Our fa - ther's

'tis of thee, Sweet land of lib - er - ty, Of thee I sing;
coun - try, thee— Land of the no - ble free— Thy name I love;

swell the breeze, And ring from all the trees, Sweet free - dom's song;
God! to Thee, Au - thor of lib - er - ty, To Thee we sing;

(112)

Land where my fa - thers died! Land of the Pil - grims' pride!
I love thy rocks and rills; Thy woods and tem - pled hills;

Let mor - tal tongues a - wake; Let all that breathe par - take;
Long may our land be bright With free - dom's ho - ly light;

From ev - ery moun - tain side Let free - dom ring!
My heart with rap - ture thrills, Like that a - bove.

Let rocks their si - lence break,— The sound pro - long.
Pro - tect us by Thy might, Great God, our King!

THE AMERICAN FLAG.

JOHN W. TUFTS.

IN UNISON OR IN PARTS.
Maestoso.

dim.

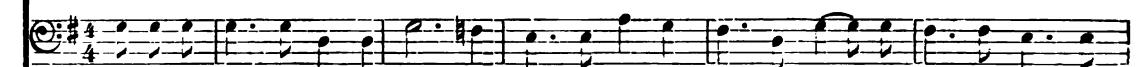


1. When Freedom from her mountain height Unfurled her standard to the air, She tore the a - zure
 2. Flag of the free heart's hope and home, By an - gel hands to val - or given, Thy stars have lit the

dim.



3. Forever float that standard sheet! Where breathes the foe but falls before us, With Freedom's soil be -



dim.



robe of night, And set the stars of glo - ry there— And set the stars of glo - ry there!
 wel - kin dome, And all thy hues were born in heaven— And all thy hues were born in heav - en.



neath our feet, And Freedom's banner streaming o'er us— And Freedom's banner streaming o'er us.



JOSEPH RODMAN DRAKE.

HAIL, COLUMBIA!

SOLO.

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
1. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -

heaven-born band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore; Let no rude foe, with im - pious hand, Let no rude foe, with

Free-dom's cause, And when the storm of war was gone, En - joyed the peace your
im - pious hand, In - vade the shrine where sa - cred lies, Of toil and blood the

HAIL COLUMBIA!

de - pen - dence be.. our boast,
ring peace, sin - cere and just, In -



We . er mind - ful what it cost..... Ev - er grate - ful
Heaven we place a man - ly trust, That truth and jus - tice



for... the.. prize, Let its al - tar.. reach the skies.
shall pre - vail. And ev - ery scheme of bon - dage fail.



CHORUS, 1, 2.

Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

As a band of broth - ers joined, Peace and safe - ty we shall find.

As a band of broth - ers joined, Peace and safe - ty we shall find.

JUDGE JOSEPH HOPKINSON, 1798

O SPIRIT OF THE NATION, COME.

Allegro moderato.

1. O Spir - it of the Na - tion, come, And with thy beau - ty
 2. When, fierce the temp - est of thy wrath, Thou hurl - est war's de -



3. O Spir - it dread - ful in thine ire, But to thy chil - dren
 4. O Spir - it of the Na - tion, come, With no - bler pur - pose



thrill us, With power to do thy just com - mands, Thy might - y pur - pose
 fl - ance, We'll gath - er 'neath thy stand - ard free, In stern and grim al -



ten - der, We love thee with un - dy - ing love, Dear moth - er, brave de -
 fire us, With broad - er love for those oppressed, Wher - e'er they be, in -



fill us: Lo, here thy sons and daugh - ters stand In loy - al ad - o -
 li - ance: The ty - rants of the earth shall quake, To hear our war - cry



fend - er; We thank thee for the bu - sy mart, The peace - ful har - vest
 spire us: We'll chant the praise of free - dom's home Till all shall know the





ra - tion, All hail, thou Spir - it glo - ri - ous, Great lead - er of the na - tion.
thun - der, The stars shall ech - o with our shout, The world shall wait in won - der.



grow - ing, Where once re - lent - less fire and steel The seeds of death were sow - ing.
sto - ry, And un - i - ver - sal freedom's boon, Great Spir - it, sounds thy glo - ry.



JAMES GEDDES.

ARK OF FREEDOM.

ROUND.

GARTH.



Ark of Free - dom, glo - ry's dwel - ling, U - nion, God pre - serve thee free!



Land of high he - ro - ic glo - ry, Land whose touch bids sla - very flee,



Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy might and flee;



When the storms are round thee dwell - ing, Let thy heart be strong in thee.



Land whose name is writ in sto - ry, Rock and ref - uge of the free.

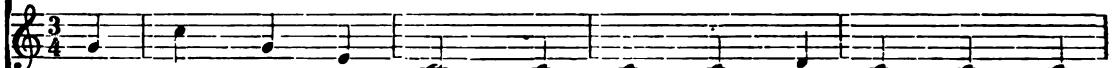


Free - dom's cause on earth de - fend - ing,— U - nion, God pre - serve thee free!

CHARLES JOHN, OUR BRAVE KING.

NATIONAL AIR OF SWEDEN.
DU PUY.

1. Charles John, our brave King Is home - ward re - turn - ing; Each
2. Hal! when our brave King In bat - tle is lead - ing; To



3. All hail, O dear King! Thou rais - est thy na - tion, From
4. Long live our brave King, That free from op - pres - sion, In



heart's for him yearn - ing, Bells joy - ous - ly ring. The throne thou sus -
fame we are speed - ing! His prais - es we'll sing. In peace he is



all trib - u - la - tion, And plen - ty dost bring. Our cares thou dost
free - dom's pos - ses - sion, To him we may sing. 'Mongst Kings thou art



tain - est, With firm hand thou reign - est, Charles John, our brave King!
glo - rious, In war he's vic - to - rious, Charles John, our brave King!



light - en, Our homes thou dost bright - en, All hail, O dear King!
peer - less, Of he - roes most fear - less, Long live our brave King!



GOD THE ALL-TERRIBLE.

RUSSIAN NATIONAL AIR.
ALEXIS LVOFF, 1799—1880.

1. God the All - ter - ri - ble King, who or - dain - est Great winds Thy
 2. God the All - mer - ci - ful! earth hath for - sak - en Thy ways of

3. God the All - righ - teous One! man hath de - fied Thee; Yet to e -
 4. God the All - wise! by the fire of Thy chas - tening Earth shall to

clar - ions, the light - nings Thy sword; Show forth Thy pi - ty on
 bless - ed - ness, slight - ed Thy word; Bid not Thy wrath in its

ter - ni - ty stand - eth Thy word; False - hood and wrong shall not
 free - dom and truth be re - stored; Through the thick dark - ness Thy

high.. where Thou reign - est; Give to us peace in our time, O Lord!
 ter - rors a - wak - en; Give to us peace in our time, O Lord!

tar - ry be - side Thee; Give to us peace in our time, O.... Lord!
 king - dom is has - tening; Thou wilt give peace in our time, O.... Lord!

HENRY FOTHERGIL CHORLEY, 1808—1872.

LEWIE GORDON.

Allegretto.

SCOTCH SONG.

p

1. Oh, send Lew - ie Gor - don hame, And the Lad I daur - na name,
 2. Oh, to see his Tar - tan trews, Bon - net blue, and laigh - heel'd shoes,

3. Prince - ly youth of whom I sing, Thou wert born to be a king;
 4. Oh, to see this wished for one Seat - ed on a king - ly throne!

f

p

Tho' his back be at the wa', Here's to him that's far a - wa'! O - hon! my Highland - man!
 Phil - a - beg a - boon his knee, That's the lad that I'll gang wi'! O - hon! my Highland - man!

On thy breast a re - gal star Shines on loy - al hearts a - far! O - hon! my Highland - man!
 All our griefs would dis - ap - pear, We should hail a joy - ful year! O - hon! my Highland - man!

un poco rit.

f a tempo.

ff

rall.

Oh, my bon-nie Highlandman, Weel wad I my true love ken A-mang ten thousand Highlandmen!

Oh, my bon-nie Highlandman, Weel wad I my true love ken A-mang ten thousand Highlandmen!

Rev. ALEXANDER GEDDES, D. D.

LET HIM IN WHOM OLD DUTCH BLOOD FLOWS.

NATIONAL AIR OF HOLLAND.

Maestoso.

1. Let him in whom old Dutch blood flows, Un - taint - ed, free and strong; Whose
2. We broth - ers true un - to a man, Will sing the old song yet; A -



3. Pre - serve, O God, the dear old ground, Thou to our fa - thers gave; The
4. Loud ring throughall re - joic - ings here, Our prayer, O Lord, to Thee! Pre -



heart for Prince and coun - try glows, Now join us in our song; Let
way with him who ev - er can His Prince or land for - get! A



land where we a cra - dle found, And where we'll find a grave! We
serve our Prince, his House, so dear To Hol - land, great and free! From



him with us lift up his voice, And sing in pa - triot band The song at which all
hu - man heartglow'din him ne'er, We turn him from our hand, Who cal - lous hears the



call, O Lord, to Thee on high, As near death's door we stand, Oh, safe - ty, bless - ing,
youth thro' life, be this our song, Till near to death we stand; O God, pre - serve our



LET HIM IN WHOM OLD DUTCH BLOOD FLOWS.

cres.
f

hearts re - joice, For Prince and Fa - ther - land—For Prince and Fa - ther - land.
song and prayer, For Prince and Fa - ther - land—For Prince and Fa - ther - land.

is our cry, For Prince and Fa - ther - land—For Prince and Fa - ther - land.
sov - ereign long, Our Prince and Fa - ther - land—Our Prince and Fa - ther - land.

THE WATCH BY THE RHINE.

CARL WILHELM, 1864.

Con spirito.

1. A cry is heard like thun - der sound, The clash of swords, the waves rebound; On
2. A my - riad voic - es join the cry, A my - riad glanc - es flash re - ply, Each
3. To heaven his ea - ger. glanc - es fly. Whence He - roes gaze ap - pro - ving-ly, And

4. "While in my veins the blood-drops flow, While sword of mine can strike the foe, Or
5. The oath re-sounds, the stream runs by, The ban - ners flut - ter out on high, On

to the Rhine, our riv - er free! Who will its brave de - fend - ers be?
Ger - man, hon - est, true and bold, The sa - cred boun - da - ry will hold!
swears with haugh - ty pride, the Rhine Shall Ger - man be while life is mine!

ri - fie sure is in my hand, No en - e - my shall walk thy strand!"
to the Rhine, our riv - er free! We all will its de - fend - ers be!

CHORUS, 1, to 5.

Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine!

Dear Fa - ther-land, may peace be thine! Dear Fa - ther-land, may peace be thine!

Fast stands and sure, the watch, the watch by the Rhine,

Fast stands and sure, the watch, the watch by the Rhine,

Fast stands and sure, the watch, the watch by the Rhine!

Fast stands and sure, the watch, the watch by the Rhine!

SWITZERLAND.

IGNAZ HEIM.



1. I know a won - drous love - ly Land, It is not large, it
 2. I know a won - drous love - ly Land, That aye with love and



3. I know a won - drous love - ly Land, Where myr - iad lakes and
 4. I know a won - drous love - ly Land, That firm - ly holds me



is not small, Its sure de - fence is God's own hand, Whose bless - ing ev - er
 pleas - ure glows, Up - on whose mountain sum - mits grand The ten - der Al - pine



stream-lets flow, White gleam the Alps on ev - ery hand, Be - decked with their e -
 night and day. And com - pas sed by the same dear band, Glad youths and maid - ens

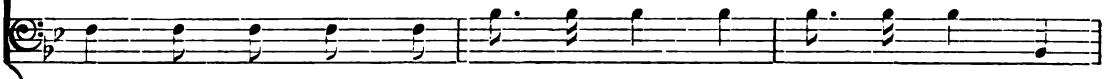


there doth fall! And ev - er there from year to year Doth
 Rose - let blows! And there the ea - gle fear - less sweeps, And



ter - nal snow! And hid be - neath are dwell - ings seen, O'er -
 sing al - way, While hill and val - ley ech - o well The





Fr. KONRAD MUELLER.

TO FATHERLAND.

SEMI-CHORUS.
Allegro moderato.

HEIM.

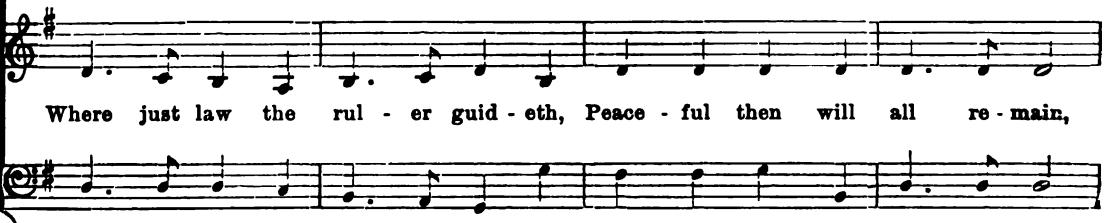
1. Fa - ther - land, Fa - ther - land, Rest in God's own hand!
2. Ev - er free, Ev - er free, God make thee to be!



3. Law and trust, Law and trust All things will ad - just!



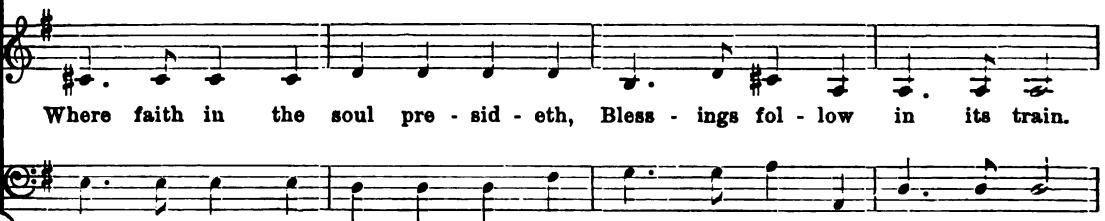
When - so - e'er thy name we ut - ter, All the heart with joy doth glow,
In a land of free - dom on - ly Canst thou tru - est glad - ness know,



Where just law the rul - er guid - eth, Peace - ful then will all re - main,



When thy worth dis - cern we ful - ly, Then our hap - pi - ness we know!
On - ly when on God re - ly - ing, He His bless - ing will be - stow.



Where faith in the soul pre - sid - eth, Bless - ings fol - low in its train.

mf rit.

God will heed All thy need, Rest thee in His hand!
 God is near, Nev - er fear, Rest thee in His hand!

Hon - est free, God with thee, Leave all in His hand!

SOLL. a tempo.

p

f

Fa - ther - land, Fa - ther - land, He thy guard will stand.
 Fa - ther - land, Fa - ther - land, He thy guard will stand.

Fa - ther - land, Fa - ther - land, He thy guard will stand.

TUTTI.

cres.

ff

Fa - ther - land, Fa - ther - land, He thy guard will stand.
 Fa - ther - land, Fa - ther - land, He thy guard will stand.

Fa - ther - land, Fa - ther - land, He thy guard will stand.

KRÜFT.

'TIS THE LAST ROSE OF SUMMER.

IRISH MELODY.

1. 'Tis the last rose of... summer, Left bloom - ing a - lone; All her love - ly com -
2. I'll not leave thee, thou lone one, To pine..... on the stem, Since the love - ly are

3. So... soon may I fol - low, When friend - ships de - cay, And from love's shin - ing

pan - ions Are fad - ed and gone; No flower of her kin - dred, No
sleeping Go, sleep... thou with them; Thus kind - ly I scat - ter Thy

cir - cle The gems..... drop a - way! When true hearts lie with - ered, And

rose - bud is nigh, To re - flect back her blushes, Or give... sigh for sigh.
leaves o'er thy bed, Where thy mates of the gar-den Lie scent - less and dead.

fond... ones are flown, Oh,... who would in - hab - it This bleak world a - lone.

THOMAS MOORE, 1784—1852.

BIRD OF THE WILDERNESS.

TUNE—"HILL OF LOCHIEL."

Andante.

1. Bird of the wil - der - ness, Blithe - some and cum - ber - less, Sweet be thy
2. Wild is thy lay and loud, Far in the down - y cloud, Love gives it



3. O'er fell and foun - tain sheen, O'er moor and moun - tain green, O'er the red
4. Then when the gloam - in' comes Low in the heath - er blooms, Sweet will thy



mat - in o'er moor - land and lea! Em - blem of hap - pi - ness,
en - er - gy, Love gave it birth! Where on thy dew - y wing,



stream - er that her - alds the day; O - ver the cloud - let dim,
wel - come and. bed of love be. Bird of the wil - der - ness,



Blest be thy dwell - ing place; Oh, to a - bide in the des - ert with thee!
Where art thou jour - ney - ing? Thy lay's in heav - en, Thy love is on earth.



O - ver the rain - bow'srim Mu - si - cal cher - ub, hie, hie thee a - way.
Blest is thy dwell - ing place; Oh, to a - bide in the des - ert with thee!

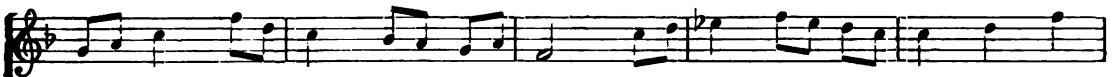
AFTON WATER.



1. Flow gen - tly, sweet Af - ton, a - mong thy green braes, Flow gen - tly, I'll
2. Thou stock-dove whose ech - o re-sounds through the glen, Ye wild whis - tling



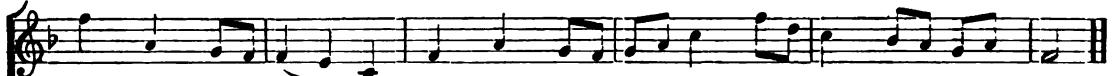
3. How lof - ty, sweet Af - ton, thy neigh - bor - ing hills, Far marked with the
4. How pleas - ant thy banks and green val - leys be - low, Where wild in the



sing thee a song in thy praise; My Ma - ry's a - sleep by thy
black-birds in yon flow - ery den; Thou green - crest - ed lap - wing, thy



cours - es of clear wind - ing rills; There dai - ly I wan - der, as
wood-land the prim - ros - es blow; There oft, as mild e - ven - ing



mur - mur - ing stream; Flow gen - tly, sweet Af - ton, dis - turb not her dream.
scream - ing for - bear, I charge you, dis - turb not my slum - ber - ing fair.



morn ris - es high, My flocks and my Ma - ry's sweet cot in my eye.
creeps o'er the lea, The sweet scent - ed birk shades my Ma - ry and me.



ROBERT BURNS. 1786.

WHEN THE SNOW-WREATHS MELT.

TYROLESE SONG.

Con anima.

1. When the snow - wreaths melt from the Alps a - way, And in
 2. When the sun a - ris - eth so fair to see, When the
 3. In the mead - ows the young lambs gai - ly spring, And with
 4. Yet the maid re - turn - eth at the close of day, And the

spring - time the earth grows green and gay, When the cow - horn ech - oes and the
 birds are sing-ing loud in ev - ery tree, When the cuck-oo no re - spite from
 sweet - est voic - es shepherd maid - ens sing, Then me - thinks thathere I must for -
 cham-ois los - eth not his homeward way, In the stall with its moth - er the

young calves low, Oh, then how blithe - ly to the Alps we go.
 sound will give, Oh, then I feel how sweet it is to live.
 ev - er stay, Dream - ing my life a - mong the flowers a - way.
 calf must be, And some one waits, I know at home for me.

Sacred.

PART IV.

GOD IS MY SONG.

4. 7. 11. 8.

BEETHOVEN, arr.

LEAD US, HEAVENLY FATHER.

8. 7. 8. 7. 8. 7.

CHARLES GOUNOD.



1. Lead us, heaven - ly Fa - ther, lead us O'er the world's tem - pest - uous sea;

A continuation of the musical staff from the previous page. It includes two more measures of music, followed by a repeat sign and another section of music.

Guard us, guide us, keep us, feed us, For we have no help but Thee;

A continuation of the musical staff from the previous page. It includes two more measures of music, followed by a repeat sign and another section of music.

Yet pos - sess - ing Ev - ery bless - ing, If our God our Fa - ther be.

A continuation of the musical staff from the previous page. It includes two more measures of music, followed by a repeat sign and another section of music.

JAMES EDMESTON.

GOD COMES WITH SUCCOR SPEEDY.

Arr. from MENDELSSOHN'S

ATHALIE.

7. 6.—8 lines.

1. God comes with suc - cor speed - y, To those who suf - fer wrong; To
 2. He shall come down like show - ers Up - on the thirst - y earth; And

3. To Him shall prayer un - ceas - ing, And dai - ly vows, as - cend; His

help the poor and need - y, And bid the weak be strong; He
 joy and hope, like flow - ers, Spring in His path to birth. Be -

king - dom still in - creas - ing A king - dom with - out end. The

comes to break op - pres - sion, And set the cap - tive free,... To
 fore Him, on the moun - tains, Shall Peace, the her - ald, go,... And

tide of time shall nev - er His cov - e - nant re - move; His

take a - way trans - gres - sion, And rule in eq - ui - ty..... To
Right-eous-ness, in foun - tains, From hill to val - ley flow..... And

name shall stand for - ev - er; His great, best name of Love— His

take a - way trans - gres - sion, And rule in eq - ui - ty.
Right-eous-ness, in foun - tains, From hill to val - ley flow.

name shall stand for - ev - er; His great, best name of Love.

JAMES MONTGOMERY, 1771—1854.

THE LORD DESCENDED FROM ABOVE.

C. M.

RICHARD FABRANT, 1530—1583.

1. The Lord de - scend-ed from a - bove, And bowed the heav - ens high;
2. On cher - ub and on cher - u - bim Full roy - al - ly He rode;

3. He sat se - rene up - on the floods, Their fu - ry to re - strain;

And un - der - neath His feet He cast The dark - ness of the sky.
And on the wings of might - y winds Came fly - ing all a - broad.

And He as sov - ereign Lord and King For ev - er - more shall reign.

T. STERNHOLD,—1549.

MY SOUL, BE ON THY GUARD!

S. M.

DAY'S PSALTER. 1562.



1. My soul, be on thy guard;... Ten thous - and foes a - rise;....
 2. Oh, watch and fight and pray!.... The bat - tie ne'er give o'er;....



2. Ne'er think the vic - tory won,.... Nor once at ease sit down:...
 4. Fight on, my soul, till death Shall bring thee to thy God:....



The hosts of sin are press - ing hard To draw thee from the skies....
 Re - new it bold - ly day by day, And help di - vine im - plore....



Thy ar - duous work will not be done Till thou ob - tain thy crown....
 He'll take thee, at thy part - ing breath, Up to his blest a - bode....



GEORGE HEATH. 1781.

4. 4. 6. 4. 4. 6.
UNISON.

MY SOUL, AWAKE!

JOSIAH BOOTH.



1. My soul, a - wake! Thy rest for - sake, And greet the morn - ing light;
 2. With cour - age drest, Strong-heart-ed, blest. Ful - fil thy work a - broad.
 3. A - mid the strife Of dai - ly life, A - mid its noon - tide heat, .
 4. In lib - er - ty, O ho - ly glee, Ac - cept thy child - hood's part;



With song a - rise— Glad sac - ri - fice For mer - cies of.... the night.
 Fear - less and true, Thy way pur - sue, A hap - py child of God.
 Fear not to miss Thy se - cret bliss, The rest of son - ship sweet.
 And thou shalt find, By faith en - shined, The Fa - ther in thy heart.

JANE LIVOCK.

NOW WITH THE RISING GOLDEN DAWN.

L. M.

SAMUEL WEBBE. 1740—1817.

1. Now with the ris - ing gold - en dawn, Let us, the chil - dren of the day,
 2. Oh, may the morn so pure, so clear, Its own sweet calm in us in - stil;

3. And ev - er, as the day glides by, May we the bu - sy sens - es rein.

Cast off the dark - ness which so long Has led our guilt - y souls a - stray.
 A guile - less mind, a heart sin - cere, Sim - plic - i - ty of word and will.

Keep guard up - on the hand and eye, Nor let the conscience suf - fer stain.

BREVIARY, tr. by EDWARD CASWELL.

GOD IS MY STRONG SALVATION.

7. 6.—8 lines.

W. TESCHNER, — 1615.

The musical score consists of eight staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are integrated into the music, with each staff containing a line of text corresponding to the melody. The lyrics are as follows:

1. God is my strong sal - va - tion, What foe have I to fear?
 1. Place on the Lord re - li - ance, My soul, with cour - age wait;

 In dark - ness and temp - ta - tion, My light, my help, is near.
 His truth be thine af - fi - ance, When faint and des - o - late.

 Though hosts en - camp a - round me, Firm in the fight I stand:
 His might thy heart shall strength - en, His love thy joy in - crease,

 What ter - ror can con - found.. me With God at my right hand.
 Mer - cy thy days shall length - en, The Lord will give thee peace.

JAMES MONTGOMERY, 1771—1854.

IN HEAVENLY LOVE ABIDING.

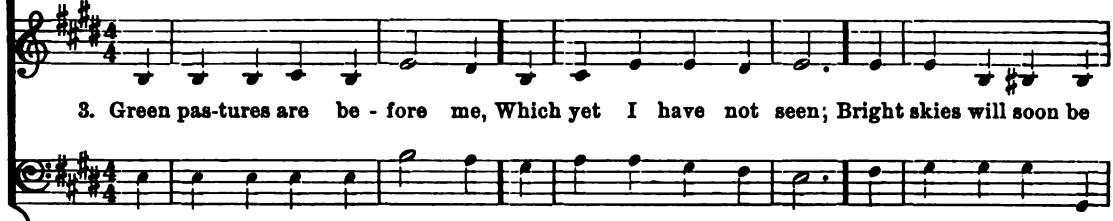
7. 6.—8 lines.

S. S. WESLEY.

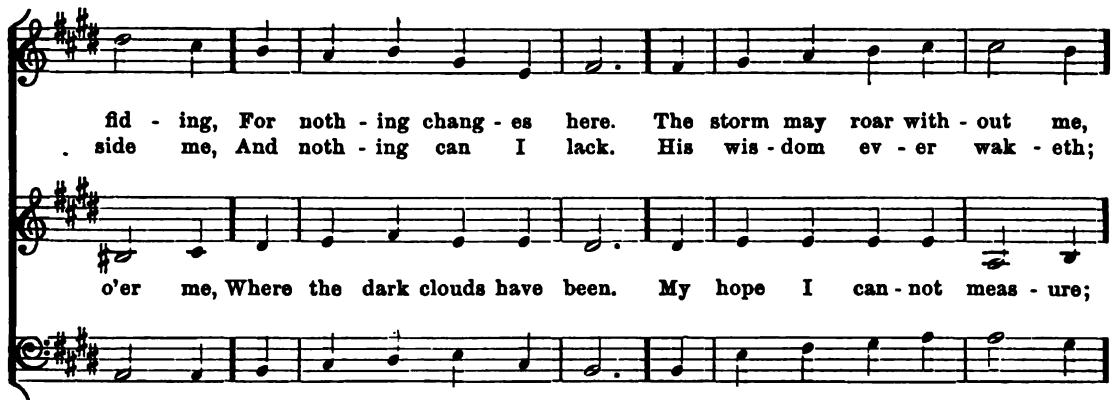


1. In heaven-ly love a - bid - ing, No change my heart shall fear; And safe in such con-

2. Wher - ev - er He may guide me, No want shall turn me back; My Shep-herd is be -



3. Green pas-tures are be - fore me, Which yet I have not seen; Bright skies will soon be



fid - ing, For noth - ing chang - es here. The storm may roar with - out me,

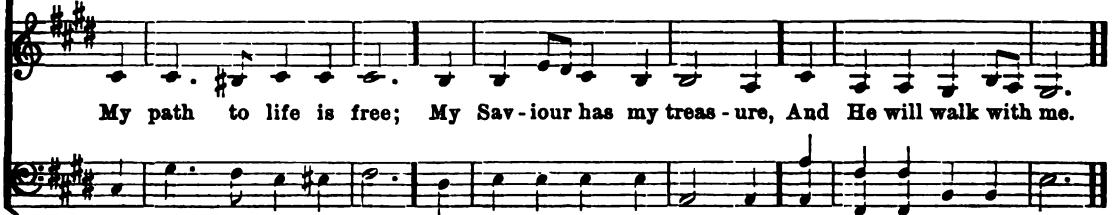
side me, And noth - ing can I lack. His wis - dom ev - er wak - eth;

o'er me, Where the dark clouds have been. My hope I can - not meas - ure;



My heart may low be laid; But God is round a - bout me, And can I be dis-mayed?

His sight is nev - er dim; He knows the way He tak - eth, And I will walk with Him.



My path to life is free; My Sav - iour has my treas - ure, And He will walk with me.

ANNA L. WARING.

HOLY, HOLY, HOLY!

11. 12. 12. 11.

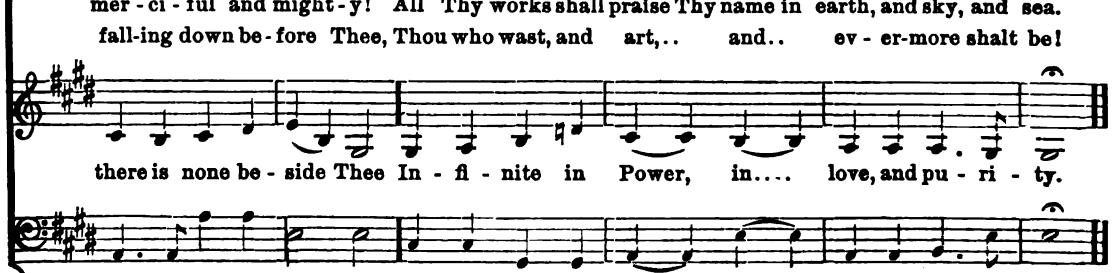
Rev. J. B. DYKES.



3. Ho - ly, Ho - ly, ho - ly! Tho' the dark - ness hide Thee, Tho' the eye of



morn - ing our song shall rise to Thee; Ho - ly, ho - ly, ho - ly!
 gold - en crowns a - round the glass - y sea; Cher - u - bim and ser - a - phim



REGINALD HEBER, 1783—1826.

GRANT US THY PEACE, LORD.

10. 10. 10. 10.

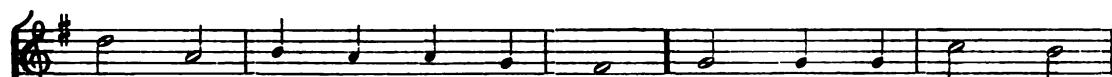
E. J. HOPKINS.



1. Fa - ther, a - gain to Thy dear Name we raise With one ac -
 2. Grant us Thy peace, Lord through the com - ing night, Turn Thou for



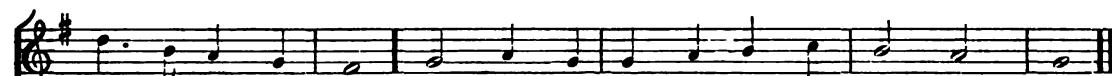
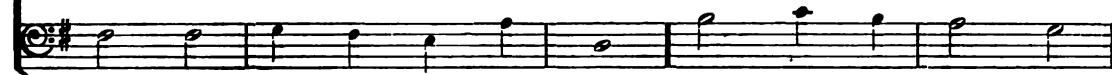
3. Grant us Thy peace through - out our earth - ly life, Our balm in



cord our part - ing hymn of praise; We stand to . bless Thee
 us its dark - ness in - to light; From harm and dan - ger



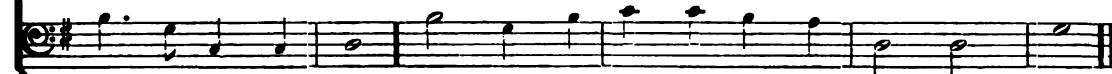
sor - row, and our stay in strife; Then, when Thy voice shall



ere our wor - ship cease, Then low - ly kneel - ing wait Thy word of peace.
 keep Thy chil - dren free, For dark and light are both a - like to Thee.



bid our con - flict cease, Call us, O Lord, to Thine e - ter - nal peace.



ELLERTON.

O PARADISE!

8. 6. 8. 6. 6. 6. 6.

QUARTET OR SEMI-CHORUS.

JOSEPH BARNBY.



1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest?
 2. O Par - a - dise! O Par - a - dise! The world is grow - ing old;



3. O Par - a - dise! O Par - a - dise! Where - fore doth death de - lay?
 4. O Par - a - dise! O Par - a - dise! I want to sin no more,



Who would not seek the hap - py land, Where they that loved are blest;
 Who would not be at rest and free Where love is nev - er cold?



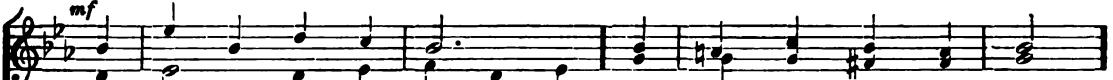
Bright death, that is the wel - come dawn Of our e - ter - nal day;
 I want to be as pure on earth As on Thy spot - less shore;



TUTTI.

CHORUS.

Where loy - al hearts and true Stand ev - er in the light.



Where loy - - al hearts and true Stand ev - er in the light.



Where loy - - al hearts and true Stand ev - er in the light.



Where loy - - al hearts and true Stand ev - er in the light.

O PARADISE!

145

All rap - ture through and through, In God's most ho - ly sight.
All rap - ture through and through, In God's most ho - ly sight.

F. W. FABER, 1814—1863.

NOW THANK WE ALL OUR GOD.

6. 7. 6. 7. 6. 6. 6. 6.

JOHANN CRUEGER, 1598—1662.

1. Now thank we all our God, With hearts and hands and voic - es,
Who wondrous things hath done, In whom His world re - joic - es; Who from our moth-er's arms

2. Oh, may this boun-teous God Thro' all our life be near us,
With ev - er joy - ful hearts And blessed peace to cheer us; And keep us in His grace,

Hath blessed us on our way, With countless gifts of love, And still is ours to - day.

And guide us when per-plexed, And free us from all ills In this world and the next.

M. RINCKART, tr. by CATHERINE WINKWORTH.

O GOD, THE ROCK OF AGES.

7. 6.—8 lines.

Arr. fr. BEETHOVEN. 1770—1827.



1. O God, the Rock of A - ges, Who ev - er-more hast been,.. What time the tem - pest
2. Our years are like the shad - ows On sun - ny hills that lie,.... Or grass - es in the



3. O Thou, who canst not slum - ber, Whose light grows never pale,... Teach us a - right to
4. Lord, crown our faith's en-deav - or With beau - ty and with grace,.. Till, clothed in light for -



rag - es, Our dwell-ing-place se - rene. Be - fore Thy first cre - a - tions, O
mead - ows That blos - som but to die: A - sleep, a dream, a sto - ry By



num - ber Our years be - fore they fail. On us thy mer - cy light - en, On
ev - er, We see Thee face to face;— A joy no lan - guage meas - ures; A



Lord, the same as now, To end - less gen - er - a - tions The ev - er - last - ing Thou!
stran-gers quickly told, An un - re-main - ing glo - ry Of things that soon are old.



us Thy goodness rest... And let Thy spir - it bright - en The hearts Thyself hath blessed.
foun-tain brimming o'er;.. An end - less flow of plea-sures; An o - cean with - out shore.



Bp. E. H. BICKERSTETH.

LEAD, KINDLY LIGHT.

10. 4. 10. 4. 10. 10.

Rev. J. B. DYKES.



1. Lead, kind - ly Light a - mid th'en-cir-cling gloom, Lead Thou me on. The night is
 2. I was not ev - er thus, nor prayed that Thou Shouldst lead me on. I loved to



3. So long Thy power hath blessed me, sure it still..... Will lead me on, O'er moor and,



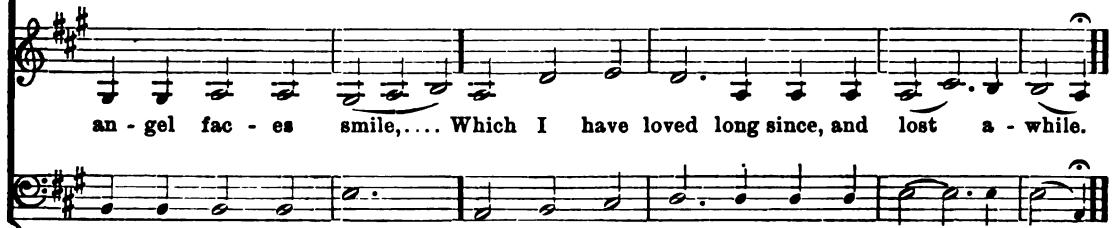
dark, and I am far from home,... Lead Thou me on. Keep Thou my feet; I
 choose and see my path, but now..... Lead Thou me on. I loved the gar - ish



fen, o'er crag and tor - rent, till The night is gone. And with the morn those



do not ask to see The dis - tant scene,—one step e - nough for me.
 day, and spite of fears,.... Pride ruled my will; re - mem - ber not past years.



an - gel fac - es smile,.... Which I have loved long since, and lost a - while.

JOHN HENRY NEWMAN. 1801—1890.

HOLY, HOLY, HOLY!

LOUIS SPOHR, 1784—1859.

Adagio.

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

pp

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

pp

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

cres.

Ho - ly, Who wast, and who... art, and art to come!

cres.

dim.

pp

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

pp

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

pp

Ho - ly, ho - ly, ho - ly Lord God of Hosts! God Al -

dim.

might - y, Who wast, and who... art, and art to come. Ho - ly,

might - y, Who wast, and who art, and art to come. Ho - ly,

dim.

might - y, Who wast, and who... art, and art to come. Ho - ly,

p

ho - ly Lord God of Hosts! God Al - might - - - y!

ho - ly Lord God of Hosts! God Al - might - - - y!

p

ho - ly Lord God.. of.... Hosts! God Al - might - - - y!

SUPPLIANT, LO! THY CHILDREN BEND.

7. 7. 7. 7.

W. A. MOZART. 1756—1791.



1. Sup - liant, lo! Thy chil - dren bend, Fa - ther, for Thy bless - ing now
 2. With the peace Thy word im - parts Be the taught and teach - er blest;



3. Pour in - to each long - ing mind Light and know - ledge from a - bove;



Thou canst teach us, guide, de - fend; We are weak; al - migh - ty Thou.
 In their lives and in their hearts, Fa - ther, be Thy laws im - pressed.



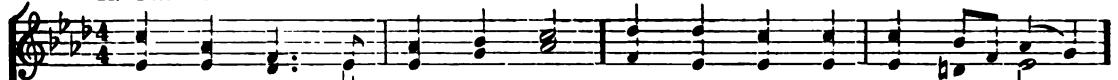
Char - i - ty for all man-kind,— Trust - ing faith, en - dur - ing love.

HEAVENLY FATHER, SOVEREIGN LORD.

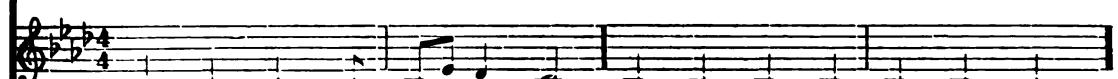
7. 7. 7. 7.

F. MENDELSSOHN. 1809—1847.

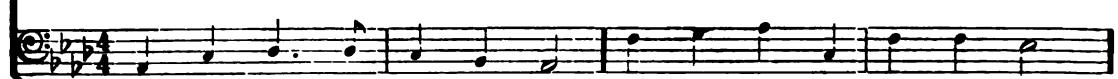
IN UNISON OR IN PARTS.



1. Heaven - ly Fa - ther, sove - reign Lord, Be Thy glo - rious name a - dored!
 2. Though un - wor - thy, Lord, Thine ear; Deign our hum - ble songs to hear;



3. While on earth or - dained to stay, Guide our foot - steps in Thy way,
 4. Then with an - gel - harps a - gain, We will wake a nob - ler strain;



Lord, Thy mer - cies nev - er fail; Hail ce - les - tial good - ness hail!
Pur - er praise we hope to bring, When a - round Thy throne we sing.

Till we come to dwell with Thee, Till we all Thy glo - ry see.
There in joy - ful songs of praise, Our tri - um - phant voic - es raise.

SALISBURY COLLECTION.

THE KING OF LOVE.

8. 7. 8. 7.

JOHN B. DYKES. 1823—1876.

1. The King of love my Shep - herd is, Whose good - ness fail - eth nev - er;
2. Where streams of liv - ing wa - ter flow, My ran - somed soul He lead - eth,

3. Per - verse and fool - ish, oft I strayed, But yet in love He sought me,
4. And so through all the length of days Thy good - ness fail - eth nev - er;

I noth - ing lack if I am His, And He is mine for - ev - er.
And, where the ver - dant pas - tures grow, With food ce - les - tial feed - eth.

And on His shoul - der gen - tly laid, And home, re - joic - ing brought me.
Good Shep - herd, may I sing Thy praise With - in Thy house for - ev - er.

Sir. Wm. HENRY BAKER. 1821—1877.

AWAKE, MY SOUL!

L. M.

F. H. BARTHELEMON, 1741—1808.



1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run;
 2. Wake, and lift up thy - self, my heart, And with the an - gels bear thy part,
 3. All praise to Thee, who safe hast kept, And hast re - freshed me while I slept;
4. Lord, I my vows to Thee re - new, Dis - perse my sins as morn-ing dew;
 5. Di - rect, con - trol, sug - gest, this day, All I de - sign, or do, or say,



Shake off dull sloth, and joy - ful rise To pay thy morn-ing sac - ri - fice.
 Who all night long un - wear - ied sing High praise to the E - ter - nal King.
 Grant, Lord, when I from death shall wake I may of end - less light par - take.



Guard my first spring, of thought and will, And with Thy - self my spir - it fill.
 That all my powers, with all their might, In Thy sole glo - ry may u - nite.



THOMAS KEN, 1637—1711.

HOLY, HOLY HOLY LORD!

7. 7. 7. 7.

BACH, arr.



1. Ho - ly, ho - ly, ho - ly Lord! Be Thy glo - rious name a - dored;
 2. Though un - wor - thy, Lord, Thine ear Deign our hum - ble songs to hear;



3. Lord! Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!



Lord! Thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!
Pur - er praise we hope to bring, When a - round Thy throne we sing.

Ho - ly, ho - ly, ho - ly Lord! Be Thy glo - rious name a - dored.

BENJAMIN WILLIAMS, 1778.

NOW THAT THE SUN IS BEAMING.

C. M.

S. WEBBE.

1. Now that the sun is beam - ing bright, I'm - plore we,
2. No sin - ful word, nor deed of wrong, Nor thoughts that
3. And while the hours in or - - der flow, O Lord, se -
4. And grant that to Thine hon - - or, Lord, Our dai - - ly

bend - - ing low,..... That He, the un - - cre -
i - - dly rove,..... But sim - ple truth be
cure - - ly fence..... Our gates be - leag - ured
toil.... may tend;..... That we be - gin it

a - - ted Light, May guide us as..... we go.....
on.... our tongue, And in..... our hearts be love.....
by.... the foe, — The gate.. of ev - - ery sense....
at.... Thy word, And in.... Thy fa - - vor end.....

ST. AMBROSE, tr. by J. H. NEWMAN.

THE LORD MY PASTURE SHALL PREPARE.

L. M. 6 lines.

UNISON OR PARTS.

JOHN W. TUFTS.

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care;
 2. When in the sul - try glebe I faint, Or on the thirst - y moun - tain pant,
 3. Though in the paths of death I tread, With gloom - y hor - rors o - ver-spread,

His pres - ence shall my wants sup - ply, And guard me with a watch - ful eye:
 To fer - tile vales and dew - y meads My wea - ry, wan - dering steps He leads,
 My stead - fast heart shall fear no ill, For Thou, O Lord, art with me still:

My noon - day walks He shall at - tend, And all my mid - night hours de - fend.
 Where peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.
 Thy friend - ly crook shall give me aid, And guide me through the dread - ful shade.

JOSEPH ADDISON. 1672—1719.

GOD OF OUR FATHERS.

C. M.

JOHN W. TUFTS.

1. God of our fa - thers, by whose hand Thy peo - ple still are blessed;
 2. Through each per - plex - ing path of life, Our wan - dering foot - steps guide;
 3. Oh, spread Thy shel - tering wings a - round, Till all our wan - derings cease,
 4. Such bless - ings from Thy gra - cious hand Our hum - ble prayers im - plore;

Be with us through our pil - grim-age, Con - duct us to our rest.
 Give us each day our dai - ly bread, And rai - ment fit pro - vide.
 And at our Fa - ther's loved a - bode Our souls ar - rive in peace.
 And Thou, the Lord, shalt be our God, And Por - tion ev - er - more.

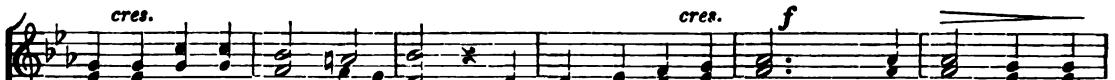
O GOD MOST HIGH.

STADLER, arr.

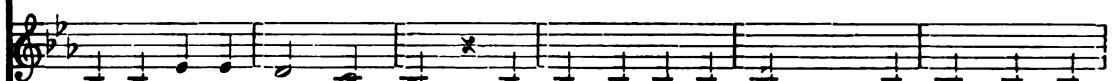


1. O God most high! Al - might - y God! Who - e'er Thy ser - vant has be - come, And
2. O ho - ly Word! O ho - ly Word! When Thou art tak - en to our hearts, And

3. O Shep - herd kind! O Shep - herd true! We would Thy lov - ing fol - low - ers be, Oh,



cres. nev - er cared from Thee to roam, Though Hell it - self op - pose him du - ly, Shall
Though Hell it - self oppose him du - ly, Shall
God His wondrous aid im - parts, Nought from the way our steps can sev - er, But
Nought from the way our steps can sev - er, But



let our hearts be filled by Thee! Keep Thou Thy trust - ing flock se - cure - ly, That
Keep Thou Thy trust - ing flock se - cure - ly, That



wa - ver not, but con - - quer tru - ly! Who child - like on the High - est stays, On
wa - - - - ver not, but conquer tru - ly!
His own voice shall guide us ev - er, And all the grace and strength we need, Be
His own voice shall guide us ev - er,



they may hap - py be most sure - ly! And up - ward still their foot - steps lead, Till
they may hap - py be most sure - ly!



firm foun - da - tion builds, al - ways, O God most high! Al - might - y God!
free - ly grant-ed us in - deed, O ho - ly Word! O ho - ly Word!

they to heaven-ly bliss suc - ceed, O Shep - herd kind! O Shep - herd true!

COME, THOU ALMIGHTY KING!

6. 6. 4. 6. 6. 4.

FELICE GIARDINI, 1716—1796.

1. Come, Thou Al - might - y King! Help us Thy name to sing; Help us to praise! Fa-ther, all-
2. Come, Thou all - gra - cious Lord, By heaven and earth a - dored, Our prayer attend! Come, and Thy

3. Nev - er from us.. de-part; Rule Thou in ev - ery heart, Hence, ev - er-more. Thy sovereign

glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of Days!
chil - dren bless; Give Thy good word suc - cess; Make Thine own ho - li - ness On us de - scend.

ma - jes - ty May we in glo - ry see! And to e - ter - ni - ty Love and a - dore.

CHARLES WESLEY, 1703—1788.

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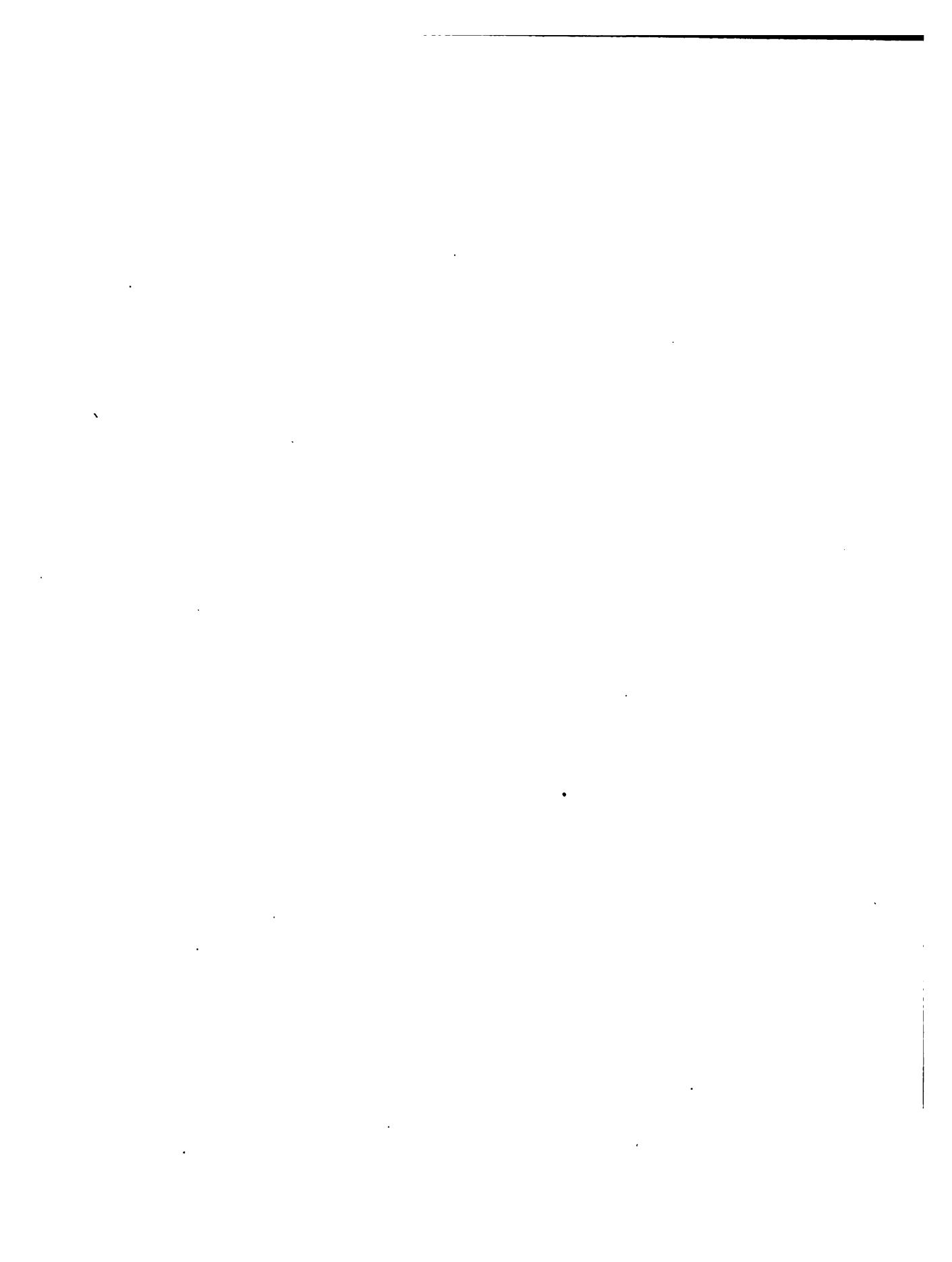
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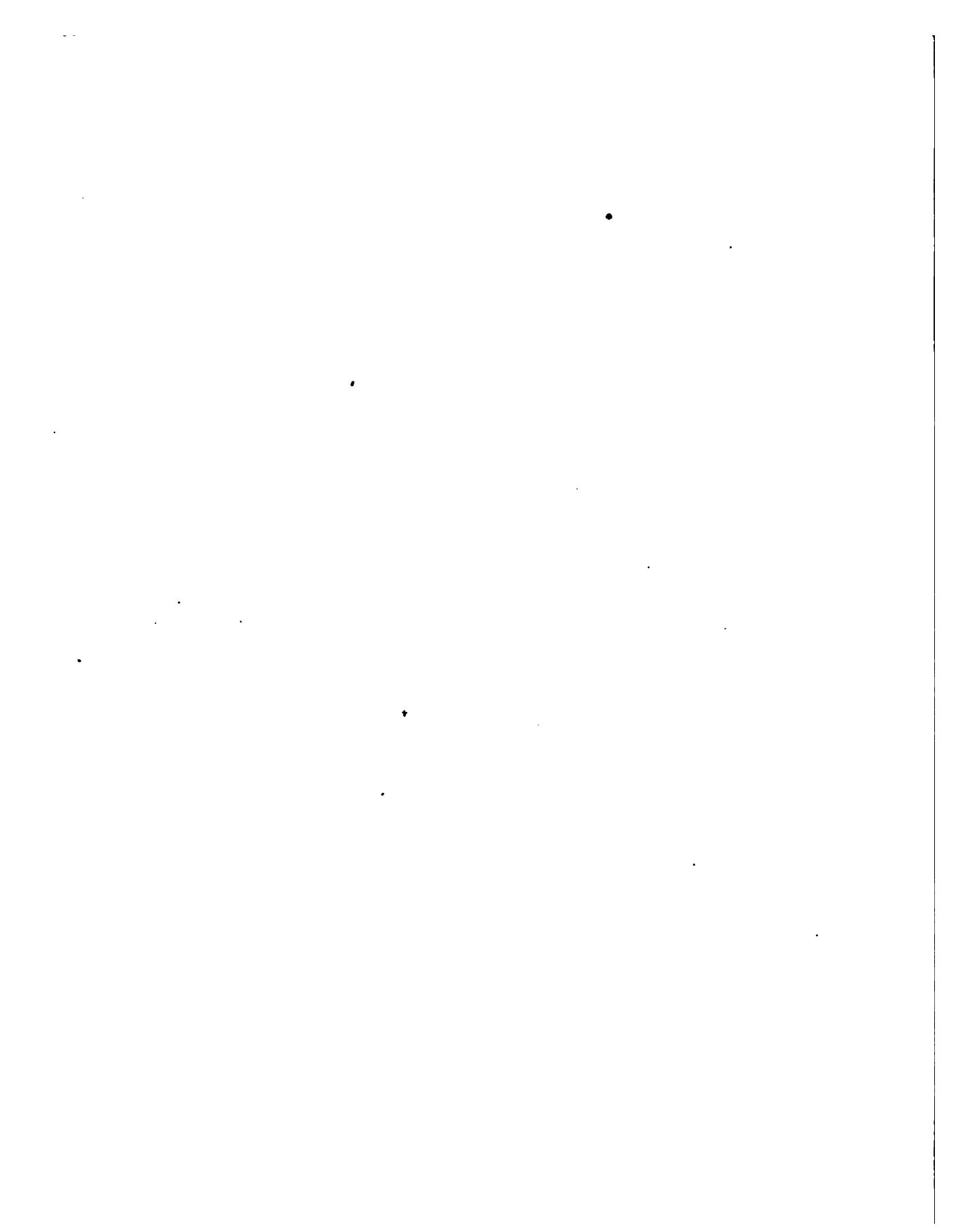
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